

THE UNIVERSITY OF NORTH DAKOTA

GRAND FORKS

D  
1/21/64

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York City, New York

Dear Mrs. Halpert:

A number of weeks ago I took the liberty of forwarding a group of forms to your gallery under a cover letter which explained in part the basic structure of a doctoral study which I am developing for New York University.

The study requires the amassing of various kinds of technical and aesthetic data which can only be obtained directly from an individual artist. Such data could be secured without undue difficulty via a simple questionnaire filled out and returned to me. A part of the material which I sent to you was composed of such a questionnaire sent in duplicate in the event that you would wish to keep a copy on file.

My request, based on your assumed cooperation was for a cover letter from you to Mr. Ben Shahn and Mr. Abraham Rattner (whom you represent) encouraging them to fill out my questionnaire for the study and return it to me in a self-addressed and stamped envelope.

Your cooperation is still deeply desired and since data is starting to arrive from other galleries in New York I hope you have simply misplaced the postcard I had attached to your forms on which you were to indicate your attitude toward a doctoral study. I have taken the liberty of enclosing a second card for your convenience and in the event you have misplaced the forms which would normally have been forward to Mr. Ben Shahn and Mr. Abraham Rattner I shall send on a second set to you as soon as your card is returned to me.

Since the names of Mr. Ben Shahn and Mr. Abraham Rattner were chosen for me by respectable experts in the field of contemporary painting I sincerely hope you will do all you can to enable me to use their written data rather than substituting an artist of their caliber with a lesser alternate name. Your kindness and patience in regards to my data hunting are deeply appreciated and, as I mentioned in my first letter to you, your interest in research and education are not lightly treated and all results of the study will be forwarded to both you and your artists as soon as it has been completed.

I hope I shall have the pleasure of hearing from you in the near future.

Sincerely yours,

Robert A. Nelson, Chairman  
Department of Art  
University of North Dakota  
Grand Forks, North Dakota

Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 10, 1964

Mr. Richard Weiner  
Ruder and Finn Inc.  
130 East 59th Street  
New York, New York 10022

Dear Mr. Weiner:

In response to your letter, we are giving you permission to reproduce AWAKENING by William Zorach in the art book to be published by Duell, Sloan and Pierce.

Would you be good enough to send a copy directly to the artist and one to the gallery as his agent when the book is published.

Sincerely yours,

EGH/tm

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archivist is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Please bring our mailing address up to date as follows.

Mary Lee Read, Director  
Hackley Art Gallery  
296 West Webster Ave.  
Muskegon, Michigan

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 11, 1964

Miss Mary F. Williams  
Chairman, Curator, Department of Art  
Randolph Macon Woman's College  
Lynchburg, Virginia

Dear Miss Williams:

Mrs. Halpert has asked me to drop you this note to  
say that she will be very glad to see you and Mr.  
Fuller when you are in New York and will be happy,  
of course, to cooperate with you in connection with  
your 53rd Annual Exhibition.

It would probably be a good idea to telephone ahead  
to be sure that Mrs. Halpert will be on the premises  
when you wish to come in.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

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purchaser is living, it can be assumed that the information  
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**Gifts continued: 1964.**

A gift to the University of Georgia by R.J. Reynolds, January 1964,  
as reported by Lamar Dodd, Head of the Art Department of The University of  
Georgia and a member of the Advisory Board of the Georgia Museum of Art, lists  
the following paintings and prints now housed in the Georgia Museum of Art:

Oil paintings

1. Portrait of George Washington, by Gilbert Stuart, size 30" x 25"

2. Ducks by Richard Bishop, 20" x 24"

3. " " " 20" x 24"

4. " " " 24" x 30"

5. " " " 24" x 30"

6. " " " 24" x 30"

7. Oil painting by George Ayling, 22 x 30"

"Place de La Opera", by Gaty, 18 x 22

8. "Sacre Coeur" by Jean Dufy, 18 x 22

AUDUBON PRINTS by Havell, plate 496, paper size approx 26 x 38

10. California Vulture

11. Marsh Hawk

12. Turkey Buzzard

13. Trumpeter Swan

14. Brown Pelican

15. Ivory Billed Woodpecker

16. Fish Hawk

17. Winter Hawk

18. Common Buzzard

19. Fish Crow

20. Canada Goose

21. Snow Goose

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January 10, 1964

Mr. Joseph A. D'Amelio  
440 West End Avenue  
New York, New York 10024

Dear Mr. D'Amelio:

From your original correspondence I was under the impression that you referred to a drawing under the title of WIDOWS but in referring to the sketch you made, we realize that there is a painting under that title. The medium was oil, size 20 $\frac{1}{2}$ x32"; the painting was acquired from us by the Northern Trust Company in Chicago, Illinois and a glossy photograph may be obtained directly from Oliver Baker Associates, 243 East 10th Street, New York City, attention of Mr. Geoffrey Clements. The negative number is 8033.

You have our permission to reproduce this painting with a credit line, "Courtesy of The Downtown Gallery", but I would suggest that you communicate with Mr. Solomon B. Smith at the Northern Trust Company, 50 LaSalle Street, Chicago, Illinois. While we have the reproduction right, we consider it a necessary courtesy to communicate with the owner for his permission as well.

Sincerely yours,

EGH/tm

# ENTREPRISE GÉNÉRALE D'EMBALLAGES

TRANSPORTS - EXPÉDITIONS MARITIMES ET AÉRIENNES  
DÉMÉNAGEMENTS - ASSURANCES

## BERTHIER & CIE

Société anonyme au capital de 3.000.000 de Francs

### ATELIERS & MAGASINS :

192, Rue Béranger  
COLOMBES (Seine)

CHA. 39-74

Siège Social :  
63, Rue Sainte-Anne - PARIS (2<sup>e</sup>)  
Tél. : RIC. 17-21

Our ref: 4642/44891/RATTNER/PARIS

Paris, le January 14th 19 64

W.R.KEATING AND C°  
90 Broad Street  
NEW YORK 4 NY USA

To be shipped on ss "CARAIBE"  
Sailing date: January 24th/64  
From: Le Havre

Attention: Mrs C.MUSICO Import Department

Dear Sir,

RE: Shipment of one crate - Marks: Full address of consignee  
Contents: 26 paintings from Mr Abraham RATTNER  
Gross weight: About 500 Lbs - Measurements: 226x144x70cms  
Shipment: All charges prepaid to final destination domicile  
Shipper: Mr Abraham RATTNER 7 rue Antoine Chantin PARIS  
Consignee: THE DOWNTOWN GALLERY - Mrs Edith HALPERT  
32 East 51st Street NEW YORK CITY  
Insurance: Not covered by our office. Covered by shipper.

Referring to the above captioned shipment, we have the pleasure of informing you that the paintings have already been picked up at Mr RATTNER's place for packing and shipment. We have taken the necessary steps in view of loading the crate on the ss "CARAIBE" sailing from Le Havre on January 24th as stated above.

This shipment will be consigned to your goodself for you to arrange the customs clearance and delivery to the ultimate consignee as mentioned above. On receipt of the present letter, please contact immediately Mrs HALPERT in order to have the necessary instructions regarding customs clearance and delivery, as this shipment is urgently needed by the consignee for an exhibition taking place in the first days of February.

All documents such as B/L, will be forwarded right after the ships departure, directly to you by air mail.

After getting in touch with the Bureau of Customs at the US.Consulat in Paris, it appears that the only document you need for customs clearance is the attached form 3319 together with the inventory of the paintings. In this case, it is

(Continued on page 2)....

January 3, 1964

Mr. Frederick R. Brandt  
Assistant Head, Programs Division  
The Virginia Museum of Fine Arts  
Boulevard and Grove  
Richmond 21, Virginia

Dear Mr. Brandt:

Enclosed please find a list of silkscreens by Ben Shahn which  
are still available and which include three new examples just  
delivered.

As you may know, Shahn, unlike most artists, executes every de-  
tail of his own prints, making the actual screens, doing the  
printing and cutting the stencils for those he hand-colors.

While he sets aside 90 sheets of paper in a portfolio for each  
example, he rarely prints that amount - in some instances the  
total is under 50. However, he does not number the individual  
prints and invariably destroys the screen and stencils.

The titles, dates and prices are listed on the attached sheet,  
with prices subject to increase as the edition is reduced.

I regret that we do not have photographs available, but possi-  
bly you may be planning to be in New York or, if you would like,  
we can send you several on approval. The only obligation will be  
payment of packing, shipping and insurance charges.

Sincerely yours,

EGR/tm

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RANDOLPH  
MACON  
WOMAN'S  
COLLEGE

LYNCHBURG  
VIRGINIA

*Please write  
and let me know when*

DEPARTMENT OF ART

January 8, 1964

Mrs Edith Halpert  
The Downtown Gallery  
32 E. 51 Street  
New York 22, N.Y.

Dear Mrs Halpert,

I plan to be in New York Thursday through Saturday, January 16-18 with Mr. Robert S. Fuller, assistant professor in this department, to select our 53rd Annual Exhibition, scheduled for March 1-22. We hope to drop in and discuss our exhibition plans with you.

The theme is AMERICAN GRAPHIC ARTS. We plan to include both prints and drawings. Funds are available for a modest purchase this year.

W. S. Budworth has agreed to collect on February 5-7. Lenders should have their pictures back by the first of April or before.

I hope you may be willing to lend something that would fit in with this theme.

Sincerely yours,

*Mary F. Williams*

Mary F. Williams  
Chairman, Curator

# DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

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January 6, 1964

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

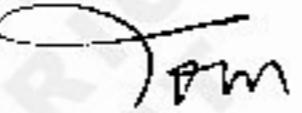
The enclosed are all for you with our very deep appreciation.

All too soon, the time will be here to send the show to Bart. We will see to it that the Trade Signs are packed with the greatest care and assurance for their safe travel.

We, of course, are not sending the Columbia figure on to Andover, returning it rather directly to New York for restoration. The insurance is taken care of and awaits only the restoration bill. Rather than subject it to any more moving around than necessary, we would prefer addressing it directly to the restorer, for this we await your instructions.

The exhibition has been one of the most popular in the Art Center's history, thanks in a very large measure to you. My best as always.

Sincerely yours,

A handwritten signature consisting of a stylized 'T' and 'M'.

Thomas S. Tibbs  
Director

TST/go  
Enc:

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# APOLLO

THE MONTHLY MAGAZINE OF THE ARTS FOR CONNOISSEURS AND COLLECTORS  
APOLLO MAGAZINE LIMITED  
BRACKEN HOUSE, CANNON STREET, LONDON, E.C.4  
TELEPHONE CITY 8000

AMERICAN CORRESPONDENT OF APOLLO Rosine Raoul, 157 West 13th Street, New York 11, N.Y. Telephone: AL 5-7134.

January 2, 1964

Mrs. Edith Halpert  
Downtown Gallery  
52 E. 51st St.  
New York 22, N.Y.

Dear Mrs. Halpert:

You may already know that I have resigned as American correspondent for Apollo — I should have written you sooner but for the rush of Christmas duties.

This is just to thank you for sending me your announcements thus far, and to let you know it's no longer necessary. While I will remain an occasional contributor to the magazine, the newspaper notices will keep me sufficiently posted, and I don't want to burden your mailing list with a profitless name.

I must take this opportunity, too, to tell you how disappointed I myself was with the way my article on Max Weber came out. It happened that that month the magazine was short on space, and the London office cut to the bone a much fuller treatment of Weber that I had sent them. I didn't know until it had gone to press, so there was nothing I could do, but I always felt I owed you an apology for the final product when you had been so helpful about it.

Best wishes for the New Year.

Sincerely,

Rosine Raoul

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January 10, 1964

Mr. Raymond Nasher  
937 Republic National Bank Building  
Dallas 1, Texas

Dear Ray:

What with the Christmas show, the holiday activities and more recently the operation performed on Charles Sheeler, we have been in a state of some confusion. However, ARCHITECTURAL CA-PENCES was signed and is now finally en route to Dallas. Because of this confusion and because of changes in bookkeepers I cannot seem to find the copy of our invoice and am therefore enclosing a duplicate in the event that none had previously been made. I must say that for an efficient organization these last few weeks have broken our pattern considerably but now that Sheeler is out of the deep woods, we are somewhat relaxed. Boy, am I pleased that 1963 is finis.

In any event, I am very happy that we were able to obtain a first-rate Sheeler for you and hope that you will be as delighted as I am with this example of his work. With the current over-production among most artists, it does seem extraordinary that there are several painters in our time whose work - their entire output - has found homes, and happy ones, in our experience in their lifetime.

Have you had an opportunity to make a decision about the Marins? If not, please take your time as there is no urgency and we want you to be sure of your permanent rapport.

With best regards to you and Patsy, I am

Sincerely yours,

EGH/tm

BELLA L. LINDEN  
892 FIFTH AVENUE  
NEW YORK 17, N. Y.  
—  
PLAZA 8-2110

January 3, 1964

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Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Edith:

Enclosed is check in the amount of \$500 as an install-  
ment payment. As the amount goes down, I'm sure we will find  
ways to bring it right back up again.

Love,



BLL:MAB  
Enc.

2 Grosvenor  
Gardens  
Victoria  
Australia  
1.12.64

Mrs. Haesert,  
G. Corcoran Gallery  
Washington D.C.  
U.S.A.

Dear Mrs. Haesert,

In the Australian edition of "Time" dated  
27<sup>th</sup> November, there is a coloured photograph  
of Chas. Sheeler's "Wind Sea & Sails" which  
my husband & I so loved we would like  
to have a print of it, if it is available.

We have a little seaside house at Barwon  
Heads (Kerrol Shute described it as the end of  
the world in "On the Beach") and we are sailors  
of small boats - & rarely can one feel the  
force of wind & water in a painting like  
this one.

We would love to see your gallery & will be  
in the States next year, but "Time" doesn't give  
your proper address, would you be kind enough  
to supply it? And if the print is available  
we will be happy to supply a cheque.

Forgive us for troubling you.  
Yours faithfully,  
Barwon Haesert

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purchaser is living, it can be assumed that the information  
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BERNARD BRISTER • COUNSELOR IN PUBLIC RELATIONS • 211 NORTH ERVAY STREET • DALLAS

January 10, 1964

Downtown Gallery  
32 E. 51  
New York, N. Y.

Gentlemen:

While visiting in your gallery recently, I was shown a Ben Shahn lithograph entitled "The Poet." The price quoted was \$100.

Do you have a small photo or other reproduction of this print you could send me? I would also like to have its dimensions and the number, if it is a numbered print.

Thank you.

Sincerely yours,

*Bernard Brister*  
Bernard Brister

BB:jc

Due to publishing information regarding sales transactions,  
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established after a reasonable search whether an artist or  
collector is living, it can be assumed that the information  
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#### VIII. GIFTS AND ADDITIONS TO HOLBROOK COLLECTION:

##### GIFT OF JOHANNES BRAUER, (From Germany)

"Mouse Fly" by Johannes Brauer, etching

"Goat" by Johannes Brauer, etching

"Aged Man" by Johannes Brauer, etching

"Before the Village" by Johannes Brauer, etching

"In the Harbor" by Johannes Brauer, woodcut

"Bird of Paradise" by Johannes Brauer, color woodcut

"Wild Horses" by Johannes Brauer, woodcut

##### Gift of Mrs. Frances F. Porter's Estate

"Uncle Remus and Little Boy" by J.H. Moser, oil painting

##### GIFT OF ELIZABETH POWELL, COURTESY OF CHASE GALLERY, N.Y.C.

"Lady with Unicorn" by Elizabeth Powell, oil painting, free form

##### GIFT TO MR AND MRS. STANLEY HESSE (COURTESY OF CHASE GALLERY, N.Y.C.)

"My Garden" By Vera Lildenstern, oil painting

##### GIFT OF ALFRED H. HOLBROOK

"Valerius and Louis XI of France" by Mervon, engraving

"Ancient Houses in Brest" by Walter Chandler, etching

"Cardiospermum" by Joseph Domjan, color woodcut

"Sunflowers" by James Grant, small painting, oil finish

"Entrance to Harbor, Amsterdam" by C.A. Willinsky, etching

"Deer" by Woody Crumbo, color woodcut

"Night Rider" by Woody Crumbo, color woodcut

"Feather Dancer" by Woody Crumbo, color woodcut

"Last Mount...Sunset" by Woody Crumbo, color woodcut

"Medicine Song" by Woody Crumbo, color woodcut

"Warrior" by Woody Crumbo, color woodcut

January 8, 1964

Mr. Van Deren Coke, Director  
University Art Gallery  
University of New Mexico  
Albuquerque, New Mexico 87106

Dear Mr. Coke:

An attempt was made today to deliver a crate containing  
the paintings which you had borrowed for your exhibition  
"Taos and Santa Fe: The Artist's Environment, 1882-1942".  
However, the truckman would not enter the premises and  
would only have left the crate on the sidewalk.

Please note that it is not customary to send paintings  
direct to the gallery still in their crates as we do not  
have the facilities for uncrating them here. They should  
have been sent to Budworth for unpacking and subsequent  
delivery here. We instructed the trucker to take this  
crate to Budworth, whose charges it is customary for the  
consignee to pay.

Thank you for your attention to a matter which may seem  
inconsequential, but can be a cause of great inconveni-  
ence to us here at the gallery.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

**Abby Aldrich Rockefeller Folk Art Collection**

Williamsburg, Virginia

6 January 1964

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

I enclose with this letter a list of the subjects that we had here for our study devoted to Jacob Maentel. Actually, this constitutes only about half the paintings that I now attribute to him with some degree of firmness. Your pair are among the earliest to be painted either three quarter or full face departing from the profile which was Maentel's method until about 1824 - some 11 years after Stettinius had died in Baltimore.

Crates are being prepared for your painting and it will be returned to you sometime next week. I think I have covered the things on approval in another letter.

I hope that I shall see you early in the new year.

Best,

*May*

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January 10, 1964

Mr. Donald G. Humphrey, Director  
Philbrook Art Center  
2727 South Rockford Road  
Tulsa 14, Oklahoma

Dear Mr. Humphrey:

Immediately upon receipt of your letter, we checked our records  
and find that, with few exceptions, we can include the paint-  
ings you selected. In several instances we made substitutions  
which I am sure you will find equally interesting.

I hope your show is a great success.

Sincerely yours,

ECH/tm

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Confused - but never lost  
my enthusiasm!

I feel that if I am  
ever really going to get  
started in collecting, I want  
help from an expert.

I was intrigued recently  
by the article "Building a  
Notable Art Collection on  
a Limited Budget." I am  
sure you must be familiar  
with it also; it appeared  
in the rather remote (at  
least to me) Continental Magaz-

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established after a reasonable search whether an artist or  
publisher is living, it can be assumed that the information  
may be published 50 years after the date of sale.

If you should ever  
communicate at any  
time with my son Lee  
you can reach him  
through C.B.S. or  
at 315- E. 70<sup>th</sup> St N.Y.  
phone Ya-8-7796.

Thanking you so  
much for your interest  
I remain

Sincerely yours  
Harold Hays  
2423 Pine St  
Phila 3,  
Pa

Lo 3-9671.

2423 PINE

Jan 3rd 1964

Dear Mrs. Halpern,  
Thank you for  
your letter of Dec  
1st

I am glad that  
you were impressed  
with this relief and  
would be glad to  
have you keep the  
photographs with  
my compliments.

I am inclined to  
believe that there is  
a companion piece  
to this plaque but  
so far I have encoun-  
tered only blind alleys.

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publisher is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 13, 1964

Mr. Jerry Bywaters  
Dallas Museum of Fine Arts  
Dallas, Texas

Dear Mr. Bywaters:

Inasmuch as we understand that you will not now have  
need of the eight photographs which we sent to you on  
November 9th, may we ask that you return these to us  
at your earliest convenience?

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

F

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January 5, 1965

Mrs. Leah P. Sloshberg  
Assistant Curator of Art  
State of New Jersey  
The State Museum  
P. O. Box 1869  
Trenton 25, New Jersey

Dear Mrs. Sloshberg:

Indeed I am very happy to cooperate with you in your forth-  
coming exhibition of NEW JERSEY AND THE ARTIST.

The information you requested is now enclosed and we will  
have the painting available for pick-up on the date you  
specify.

Sincerely yours,

EGB/tm

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
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LAW OFFICES OF  
**RUBIN, BAUM & LEVIN**

MAX J. RUBIN  
FREDERICK BAUM  
ABRAHAM G. LEVIN  
JACK G. FRIEDMAN  
IRVING CONSTANT  
BERNARD STEBEL  
FREDERICK M. MINTZ  
RONALD GREENBERG

598 MADISON AVENUE  
NEW YORK 22, N.Y.  
PLAZA 9-3700

January 9, 1964.

Mrs. Edith G. Halpert  
Downtown Gallery, Inc.  
32 East 51st Street  
New York, N.Y.

Re: 32 East 51st Street Corp.,  
v. L. & J. Concrete Corp., et al.

Dear Mrs. Halpert:

We have enclosed herewith a check to the order  
of 32 East 51st Street Corp. and Rubin, Baum & Levin,  
as attorneys, in the sum of \$450. in full settlement  
of the above captioned action. We have endorsed the  
check, as attorneys.

If you have any questions, please do not  
hesitate to call upon us.

Very truly yours,

**RUBIN, BAUM & LEVIN**

Ronald Greenberg

RG/eb  
enc.

4417 Chain Bridge Rd.  
McLean, Va.

Jan. 4-6 #

Downtown Gallery  
32 East 51 St.  
New York, N.Y.

Dear Sir:

I have eleven original and signed Christmas Cards by Walt Kuhn dating from 1931 - 41 received personally from him.

As I am in the process of disposing of many of my belongings, I should like to sell these cards.

The subject matter is "The Miners of 1849". If you are interested please write to me.

Yours truly,

Norma Rose

# SANTA BARBARA MUSEUM OF ART

1830 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

January 10, 1964

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Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

Since I have received no bulletins to the contrary, I assume that you have survived the Holiday Season and that you are well launched into the New Year. Many thanks for your letter in December. I would have answered earlier, but I was waiting for the photographs of the 19th century drawings, which have never arrived. I have great patience, but am also very curious.

My next visit to New York will probably be during the first two weeks of February. I hope we can get together then. It will be good to see you again.

With best regards,

Sincerely,



Thomas W. Leayitt  
Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

COLBY COLLEGE  
WATERVILLE, MAINE

DEPARTMENT OF ART  
WEXLER ART AND MUSIC CENTER

January 6, 1964

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

It seems that Woman's Day magazine is interested in illustrating in color a number of paintings from the exhibition, "Maine And Its Artists". One of the paintings in which they expressed an interest was your Farm Composition Number 1, Skowhegan by Abraham Rattner.

This letter is a request for the permission to reproduce this picture in color should they decide to use it. We would appreciate it very much if you would grant this permission and we enclose a card for your convenience.

Sincerely,

*James M. Carpenter*

James M. Carpenter

JMC/nm

ref to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is published 60 years after the date of sale.

January 11, 1964

Mr. Donald Morris  
Donald Morris Gallery  
20090 Livernois  
Detroit 21, Michigan

Dear Don:

At this time of the year we do our general clean-up in  
the consignment file and I find that all the Rattner  
paintings had been returned as of December 13th, but  
two lithographs are still outstanding. Won't you be a  
good guy and let us know your intentions about these  
two prints, so that I may clear my file.

I still recall with pleasure the Morris family visit  
and hope to see you-all soon again. Best regards,

Sincerely yours,

RGH/tm

*mws*

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

Downtown Gallery  
32 East 51 Street  
New York, New York 10022

Mrs. Lawrence K. Miller, President  
Shaker Community Inc.  
Hancock, Massachusetts

**Re: Shoeler Collection**

Dear Mrs. Miller:

With reference to your letter of May 14, 1964, your offer to purchase  
the Shoeler collection of Shaker furniture for the sum of \$10,000. is  
accepted.

Please be advised that Mr. Shoeler would like to have the payments  
for this sale made as indicated - in October, 1964 and in October, 1965,  
by check to the order of:

"Girard Trust Corn Exchange Bank  
for account of Charles H. Shoeler, Jr."

I am enclosing a duplicate original of this letter and an accompanying  
schedule of the items constituting the collection, which is being sold  
in its present condition and at its present location. As this is in  
accordance with our understanding, kindly indicate same by signing  
under the words "Agreed to".

Sincerely yours,

*E. M. Halpert*  
Edith M. Halpert

RSH/m

Agreed to:

*Amy Bass Williams Miller*, President  
Shaker Community Inc.  
Hancock, Massachusetts

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

January 11, 1964

Miss Rosine Raoul  
157 West 13th Street  
New York, New York 10011

Dear Miss Raoul:

Thank you for your letter.

If you happen to have a tear sheet of your article,  
I would be most grateful if you would send it to me.  
Naturally, we are interested in seeing this and will  
bear with you in your disappointment.

When you are in the neighborhood, why don't you drop  
in to say hello. It will be nice to see you again.

Sincerely yours,

EGR/tm

referring to publishing information regarding sales transactions,  
sellers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be presumed that the information  
may be published 60 years after the date of sale.

Neuberger  
120 Broadway  
N.Y. 5



THIS SIDE OF CARD IS FOR ADDRESS

Mr. John Marin, Jr.  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Valuations needed for:

Kuniyoshi lithographs:

Two Pears and Strawberries. 1938	130
Wire Performer. 1938.	135
Deserted Brickyard. 1939.	158
Cyclist. 1939.	135
Mask. 1948.	125
Carnival. 1949.	YES
South Berwick, Maine. 1934.	150
New England Landscape. 1927.	175

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SHAKER COMMUNITY, INC.  
HANCOCK, MASSACHUSETTS  
*AN AMERICAN HERITAGE*

January 3, 1964

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 east 51 Street  
New York 22, N.Y.

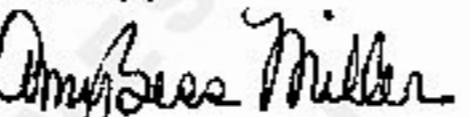
Dear Mrs. Halpert:

Thank you for your recent letter regarding the Sheeler Collection.

We held our Trustees meeting on December 14 when I presented the subject of the possibility of purchasing Mr. Sheeler's collection. The concensus of opinion was that these pieces would be most desirable to have in the permanent collection at Hancock since so many of them had originally come from this community and that it would be desirable to keep the collection as a whole together. As is so often the case, the only difficulty we have to contend with is providing the necessary money to purchase it. I have been authorized by the Trustees to discuss this with you further and as I am going to be in New York Thursday, the 16th and Friday, the 17th, of January, I wonder if you would be able to see me either of these days so that we can discuss terms. If we can arrive at a figure, settlement can be made quickly as we, in any event, will have to borrow the money to make the purchase. My responsibility to this organization is chiefly money-raising in order to provide the operating budget as well as funds for special projects. At times I feel this is an overwhelming assignment and I have to keep in mind the fact that running expenses are necessary to provide for in order to keep open to the public. On the other hand a fine collection such as this is not always available and we really would love to see it stay here where it belongs.

I shall look forward to seeing you and I am sorry not to have been in touch with you before this. With kindest regards and best wishes for a happy New Year,

Sincerely,



Mrs. Lawrence K. Miller  
President.

abm/ec

# CBS NEWS

A Division of Columbia Broadcasting System, Inc.

485 MADISON AVENUE, NEW YORK 22, NEW YORK • PLAZA 1-2345

January 10, 1964

Miss Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Miss Halpert:

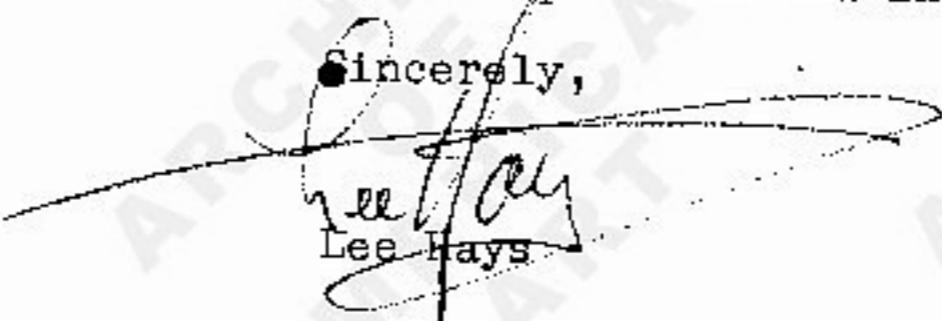
I am enclosing two photographs and a description of the William Harnett bronzes that I discussed with you on the telephone. The description is a copy of the letter sent to Albert Frankenstein. The photographs are of the bronze - mounted, with a signature and of the reverse side of the mounting.

Should you be interested in seeing the original or in getting any further information, you might contact my father at 2423 Pine Street, Philadelphia, Pennsylvania.

*friend* I think he would appreciate if you are not interested, if you would return the photographs to him at that address.

Thank you very much for your cooperation and interest.

Sincerely,

  
Lee Hays

Enclosures

LH/jh

# WITTE MEMORIAL MUSEUM

3801 BROADWAY

BRACKENRIDGE PARK

SAN ANTONIO 9, TEXAS

TELEPHONE: Taylor 6-0647

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January 8, 1964

Mrs. Edith Gregor Halpert  
Director, The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Last year I was in contact with you about the possibility of an exhibition of the work of John Marin for the Witte Museum and San Antonio Art League, but was unable to work out details of expenses at the rather late date of my requests to you.

This year's exhibition committee has asked me to contact you, at what may be a more reasonable date, with regards to the possibility of organizing an exhibition of the works of Georgia O'Keefe for the 1964-1965 season. We would hope for a quite major show, and would like to try to arrange for the artist to be here, for the opening, if there is a possibility of that.

You were very helpful and cooperative with our previous inquiries and I hope that you will be interested also in these plans. I look forward to hearing from you.

Very truly yours,

*Martha Utterback*  
Martha Utterback  
Curator of Art

January 2, 1964

Miss Darthea Speyer  
Cultural Section  
American Embassy  
2, rue Saint-Florentin,  
Paris, France

Dear Miss Speyer:

This is to confirm our telephone conversation of today. I am delighted that you should be so interested in the Stuart Davis exhibition.

The exhibition will be available for showing in Paris in April-May of 1965, the exact dates to be mutually agreed upon with the other museums. It will go to London, Tate Gallery, in January-February. It is wanted in The Hague for June-July.

As far as expenses go, Mr. Wijesenbeek of The Hague will take care of transportation from New York to Rotterdam and Rotterdam to New York. I trust that the Tate and the Paris museum will share the expenses of transporting it from Rotterdam to London, to Paris, to Rotterdam, and that all three museums will share the over-all insurance from New York to New York. It is most important, incidentally, that the same company insure the show for the whole trip so as not to have divided responsibilities. We plan to have a catalogue which will probably cost us around two dollars each. We should like to know how many copies will be wanted in Paris.

The list of works has already been given to Madame Baltrusaitis. I believe it includes sixty-two oils and twenty-nine gouaches. Needless to say, there might be changes.

We hope that you will find it possible to interest a Paris museum in the exhibition and that your resourceful Department will come into action with its proverbial helpfulness.

With best wishes,

Yours sincerely,

*cc: Mr. Halpert*  
Henri Dorré  
Associate Director  
UCLA Art Galleries

ED:rh

## WRC ARTLES

### PERSONAL:

Telephone: 212 9-0294

Address: 61 Morton Street, New York 14, N. Y.

Date of Birth: December 2, 1939

Place of Birth: Cedar Rapids, Iowa

Health: Excellent

Height: 5' 10"

Weight: 140 lbs.

Number of Dependents: Self

Draft Status: 4-F

Social Security Number: 484-40-7742

### EDUCATION:

Portage High School, Portage, Wisconsin. Diploma, June, 1957

Beloit College, Beloit, Wisconsin. Major: Art. B. A., September, 1961  
(Junior year studied in Sweden under the auspices of the Scandinavia Center)

University of Kansas, University of Iowa, Fashion Institute of Technology,  
School of Visual Arts, Brooklyn Museum School

### EXPERIENCE:

Private Secretary for Mr. Marshall Berer, 334 Riverside Drive, New York 25, N. Y.  
Period of Employment: May, 1960-Present

Office Work for Midwest Mica, Inc., Portage, Wisconsin. Supervisor:  
Mr. Stanley Mohrbocher. Period of Employment: September, 1961-April 1, 1962

Supervisor for Pioneer Seed Corn Co., Toledo, Iowa. Supervisor:  
Mr. Ervin Miller. Period of Employment: Summer, 1960

All Work for Beloit College Library, Beloit, Wisconsin. Supervisor:  
Mr. H. Watt Davis. Period of Employment: 1957-1961

### REFERENCES:

Mr. Marshall Berer, 334 Riverside Drive, New York 25, N. Y. Friend and  
Employer

Edward Martin Realty, 16 Christopher Street, New York 14, N. Y. Landlord

Dr. Harvey Brodman, 63 East 63rd Street, New York, N. Y. Physician

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conservators are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 13, 1964

*CHW*  
Mrs. Yoland Markson  
1017 North Crescent Drive  
Beverly Hills, California

Dear Mrs. Markson:

Indeed it has been a mighty long time since we have corres-  
ponded and I was very glad to hear from you.

According to our records, you bought the Karfiol painting  
NUDE ON RED COUCH in 1955 and paid \$2800. for it. I would  
suggest that you place the insurance at a minimum of \$4000.

I hope you plan to be in New York sometime in the near fu-  
ture and will pay us a visit. It will be so nice to see you  
again. Meanwhile, my very best regards.

Sincerely yours,

FGH/tm

January 10, 1964

Mr. Richard Brauer, Curator  
Sloan Galleries of American Paintings  
Valparaiso University  
Valparaiso, Indiana

Dear Mr. Brauer:

I too regret that you could not come to New York to make your own selection but I am convinced that the cross-section represented in the photographs we sent you will make a knockout exhibition.

I am enclosing a consignment invoice listing 25 paintings and am sure that you will be very pleased with the overall picture of one of our great American artists. I am sending you biographical notes but since you have a catalogue you probably have enough material other than the museum representations which are of some importance since Marin has about the largest representation both numerically and quantitatively in public institutions in relation to any other American artist of this era.

We will have the paintings ready for Budworth within the next few days and will of course await word from the shippers since you have already communicated with them directly.

I hope the exhibition is a great success. Best regards,

Sincerely yours,

EOR/tm

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 5, 1964

Mr. Edmund K. Kuehn, Assistant Director  
The Columbus Gallery of Fine Arts  
Columbus, Ohio 43215

Dear Edmund:

On my return from a delightful holiday trip I found your letter.

I'm sorry to report that the NEW YORK MURAL by Stuart Davis is no longer available. It is now in the possession of the Norton Gallery in West Palm Beach, which acquired it some time ago.

As soon as the estate is cleared, I will send you several photographs of the few remaining paintings, including late and earlier examples. I am very pleased that you are considering the addition of a Davis to your collection and of course will cooperate and hope that your new policy includes an extension for your collection, which started off in such grand style. Incidentally, please bear in mind that I will be very happy to arrange for an exchange basis in relation to any of the following artists' work whenever you decide to fill in important gaps with such exchanges, especially in the cases where you have several examples of the same period and the same type: - DeWitt, Dickinson, Dove, Marin, O'Keeffe, etc.

I hope that you are planning to be in New York in the near future as it will be a great pleasure to see you again.

My best regards.

Sincerely yours,

ECH/tm

[1964]

ART DEALERS ASSOCIATION OF AMERICA, INC.  
575 Madison Avenue  
New York 22, New York

Notice to Applicants for Appraisals

The appraisal which you asked for is enclosed herewith.

The Association wants you to know that the dealers who serve on its appraisal panels serve without compensation and as a public service. This requires a great deal of their time and effort which they are happy to contribute in order to create and maintain an orderly system of appraisals and for the assistance of collectors, museums, and the Internal Revenue Service.

Under the circumstances, collector-donors are respectfully requested, after receiving their appraisals, not to communicate with dealers whom they believe were members of the appraisal panels. The members of each panel are chosen by the Association's officers and are to remain anonymous unless called upon by the donor or tax officials to substantiate their appraisals in connection with an audit of the collector-donor's tax returns. In most cases, even the members of a panel do not know who are the other members of the panel.

The fees which are paid for appraisals remain in the treasury of the Association for use in paying the Association's administration expenses.

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of birth.

#### LOANS TO OFFICES AND BUILDINGS ON THE CAMPUS:

It is the museum's happy privilege to provide the different offices on campus with paintings from the museum's permanent collection. But the requests have been so great that our available pictures were quickly loaned and there is a large number on our waiting list. We hope that as our supply is added to by gifts and donations, we may be able to accommodate more offices and faculty members.

Around 250 pictures are now on extended loan to the different offices on campus.

As one gallery of the museum is usually filled with the more important pictures in the Holbrook Collection, it is necessary for the museum to keep these pictures on hand and ready to exhibit, changing once a month, showing different parts of the collection each month.

#### MUSEUM ACTIVITIES: (Public Service) and estimated number attending:

July 31, State High School group (275)

August 1, Group of Garden Club members from the State (34)

August 7, Group of Ladies from various clubs in Georgia (52)

August 12, Home Economics group of 4 H Club girls (35)

Sept. 15, Open House Sunday night, Reception for new students (300)

Sept. 16, Open house Sunday, Civil War tour of campus (65)

Sept. 21, Open house after Alabama Football game (50)

Sept. 26, Group of Catholic School Children (negro) 10

Sept. 28, Open house after Vanderbilt football game (65)

Sept. 29, Sunday night, reception for Foreign Students (200)

Oct. 2, Night meeting, Athens Art Association (31)

Oct. 5, Bobby Owen's art class of children (14)

Oct. 7, Joseph Szwartz's art class (25)

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14, Ave. des Vignes,  
Montfleury-la-Tronche,  
Isère France

Jan. 10th, 64

Dear Mrs Halpert ,

On the recommendation of Mr. Larry Curry , Research Assistant to the Los Angeles County Museum of Art , who has been very helpful in supplying me with information regarding George Overbury "Pop" Hart , I make bold to write you this letter to ask you how I could have in communication a publication of the Downtown Gallery of 1928 , entitled : 'George O. "Pop" Hart , by Holger Cahill . From the bibliography in my possession , it appears that this volume is the only one containing biographical data on this artist .

For the other item mentioned by Mr. Curry , namely : Catalogue of an Exhibition of Oils , Drawings and Prints , I wrote to the Newark Museum , Newark , New Jersey , and am expecting their answer .

To your knowledge , are there any other sources available ? I should be very grateful for your help on this particular point .

My reason for putting these queries is that I am at present very much interested in the artistic production of the beginning of this century on which I intend publishing a thesis for the Sorbonne .

With my apologies for thus troubling you without an introduction , I am , Dear Mrs. Halpert ,

Yours very sincerely ,

Pierre H. Ferrié

Pierre H. Ferrié ,  
Agrégé de l'Université .

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January 13, 1964

Mr. Norman Geske, Director  
Art Galleries  
University of Nebraska  
Lincoln, Nebraska

Dear Mr. Geske:

Mrs. Halpert has asked me to drop you this note to clear up a couple of matters pertaining to our cooperation on your forthcoming exhibition.

Due to a recent change in personnel here at the gallery, we have just discovered, your biographical notes which you requested had not gone out to you apparently. These are now enclosed.

Also, were you interested in making a substitution of another silkscreen in place of THE BLIND BOTANIST, the edition of which is now exhausted?

Please accept our apologies for these minor (but irritating, I know) confusions.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

[1964]

Please

## Who's Who in American Art

Published for The American Federation of Arts by the R. R. Bowker Company  
1180 Avenue of the Americas, New York 36, N.Y., LT 1-8800

Dorothy B. Gilbert, Editor

Mrs. Edith Halpert, Director  
Downtown Gallery  
New York, New York

The 1965 edition of WHO'S WHO IN AMERICAN ART is in preparation and, as you know, I have for many years had the invaluable help of art gallery directors on whom I depend for names of practicing, professional American and/or Canadian artists who should be included in this volume.

I am, therefore, again asking if you would be so kind as to send me a list of names and addresses of the artists represented by your gallery?

If I may have this list at your earliest convenience I will be able to mail questionnaires to them for the coming edition.

With many thanks for this assistance, I am

Cordially,

*Dorothy B. Gilbert*  
Dorothy B. Gilbert  
Editor

An list ut to be used for who is  
also at wh to be ~~see~~ see dis  
and from other & old new & use

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

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may be published 60 years after the date of sale.

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE  
CLEVELAND, OHIO 44106 CABLE ADDRESS, MUSART CLEVELAND  
SHERMAN E. LEE, DIRECTOR TELEPHONE, GARFIELD 1-7340

January 6, 1964

Miss Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

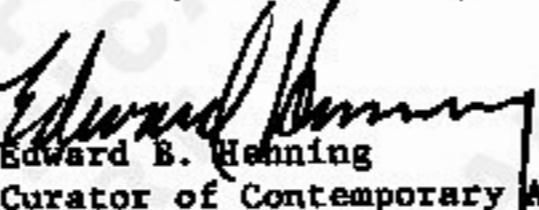
Dear Miss Halpert:

Enclosed you will find a check and a Bill of Sale  
for the Stuart Davis. Will you please execute the Bill of Sale  
and return with a receipted Invoice.

As I said earlier, I am delighted with the painting,  
which will contribute a great deal to our growing contemporary  
collection.

With kindest regards, I am

Sincerely yours,

  
Edward B. Henning  
Curator of Contemporary Art

ebh:aw  
enc.

[1964?]

Writing information regarding sales transaction,  
or responsible for obtaining written permission  
of artist and purchaser involved. If it cannot be  
after a reasonable search, whether an artist or  
living, it can be assumed that the information  
about 60 years after the date of sale.

Page Two.

I am offering the above, only as suggestions, and if there are  
any questions or comments, please write me.

I am also enclosing a rendering of the exterior, merely to show  
the general character of the project, and look forward to a pleasant  
and successful collaboration.

Sincerely,

Mario Goldano, A.I.A.  
Architect

Encls.

ccs:  
Mrs. Sandler  
Mrs. Edith G. Halpert

jb

riar to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*The Corcoran Gallery of Art  
Washington 6, D.C.*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

January 2, 1964

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

I find that I will be in New York towards the end of next week, and would very much like to have dinner with you on Friday, the 10th of January, around 7:00. I will call your office sometime after I arrive to let you know, and confirm, where and when we shall dine.

If the above should not be convenient please leave word for me at the Harvard Club.

Sincerely yours,



Director

HWW:arf

Sincerely yours,

Digitized by srujanika@gmail.com

DGH/tm

100-0000000000000000

#### REFERENCES

Glucocorticoid or estro-steroid doses sufficient to exert an anti-tumour effect are often given in combination with cytotoxic agents such as cisplatin, doxorubicin, and carboplatin.

400-100 = 200t + 100t<sup>2</sup> + 100t<sup>3</sup> + ... + 100t<sup>n</sup>. The sum of the first  $n$  terms of this series is  $100(1 + t + t^2 + \dots + t^n)$ .

and the one that you will get if you do not do it right.

For further reading see "A history of the English language" by W. W. Skeat and G. E. Hardcastle.

See also [How to use the Taxonomy](#) and [How to use the Taxonomy](#) in the [Help](#).

第二十章 異地

WINTER 1970-71

(which) 84(?) was W.A., <sup>but</sup> (had) not been used, collected  
from <sup>the</sup> ~~water~~ <sup>water</sup> of ~~the~~ <sup>the</sup> ~~water~~ <sup>water</sup> of ~~the~~ <sup>the</sup> ~~water~~ <sup>water</sup> of ~~the~~ <sup>the</sup>  
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water. (Yuk, February 1945) The  
DOLPHIN FISHING AREA

WILHELM GALTIERI - 1982

• **W**hat's great is that he's a good teacher who's well versed in what students are learning and can relate it to them in a way that makes sense.

With regard to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

POL

INTERNATIONAL ADVISORY COUNCIL, INC.

*International Project Management*

WOODREW-WHISON-HOUSE

--44 EAST 45TH STREET, NEW YORK 17, N.Y. --LEHIGH 4-7117--MADISON 4-7445--NEW YORK--

1 East 57th street, New York 10022

ETHEL C. SCHROEDER  
PRESIDENT

January 8, 1964

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st street  
New York, New York

Dear Mrs. Halpert:

A few years ago we sent some publications as gifts  
from you to friends in the Soviet Union.

This is to let you know that our program is still  
continuing. May we send some additional material? You may  
choose the titles, or we will do this if you wish.

We have sufficient evidence that the publications  
are eagerly desired and appreciated to feel that the program  
should be developed in every possible way.

Sincerely yours,

*Ethel Schroeder*

ECS:hg

Ethel Schroeder

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LONG BEACH ISLAND  
**FOUNDATION**

OF THE ARTS AND SCIENCES, LOVELADIES, N. J.

POST OFFICE BOX 87 • HARVEY CEDARS • NEW JERSEY • PHONE (609) 494-1241

Prior to publishing information regarding sales transaction,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 2, 1964

The Downtown Gallery,  
32 South 51<sup>st</sup> St.  
New York City.

My dear Mrs. Halpern,

Enclosed is a copy of a letter which I  
wrote to Ben Shahn. As I had not heard  
from him, I phoned him a few weeks ago.  
He "inquiry remebered" receiving this  
letter, and kindly referred me to you!

Would you be good enough to let me  
know whether an exhibition is possible  
for next summer? I would be glad to  
come to New York and discuss further  
details with you.

I shall look forward to hearing from  
you and remain, Sincerely

Barbara L. Thanhouser

(Kindly answer -

Mrs. Robert Thanhouser

940 East Washington Lane, Phila. 38)

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January 10, 1964

New York Police Department  
17th Precinct  
167 East 51st Street  
New York, New York 10022

Attention: Captain Healy

Dear Sir:

While I hesitated in burdening you with additional mail, I could not resist expressing my deep gratitude to you and the New York Police Department for your very kind cooperation. I note that carting is attended to late afternoon when it is one of the many city noises and is relatively non-disturbing.

Gratefully yours,

PG: /tm

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NEEDS:

Our needs for the coming year remain the same as last year. The back part of the building is urgently needed for more space, for galleries, and storage. We need more galleries built into the South wing of the building between the front and back sections and the back part of the building facing Jackson Street remodeled into galleries and storage and work space. The galleries should be air conditioned and fireproofed to protect the museum's permanent collection and valuable art, and meet the requirements of insurance. With our growing collection, additions are frequently being acquired and the need for displaying outstanding and educational art becomes more desired. Thus, more space is necessary. The public and the students are becoming more aware of this need. We have urged this year after year, and trust that such funds as can be spared will be applied to our needs.

A. SALARY INCREASES:

A small increase is made each year to the Director and the Secretary-Assistant. However, according to museum surveys, such salaries are not up to the standard of other museums of this kind.

An increase in the amount allowed for student part-time help and assistance is also needed. This is necessary, regular and responsible job which required honest, reliable, dependable and carefully trained workers. To secure the best help in this line, more money should be available.

B. NEW PERSONNEL:

With the increase in the amount of funds available for student part-time assistance, another helper should be added to our staff. This helper would be kept busy and in case of sickness or some other adversity that might incapacitate the Secretary or the Director for any number of days or length of

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January 2, 1964

Dear Aunt Edith,

Thank you for the  
beautiful drawing and  
warm mittens.

Love,  
Lisa

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#### CONCLUDING SUMMARY:

The past year has been enriched by grasping opportunities for outstanding exhibits, displaying widely different sections of the full sphere of Art. This was emphasized to the public by holding more than the customary number of previews, with printed invitations, issued to a wide circle of patrons, friends, alumni and others. Refreshments were served during the opening receptions.

The one that resulted most successfully was the exhibit in October, to begin the year, of recent paintings by Lamar Dodd. He had been invited by the United States Government to paint during the summer, scenes at Cape Canaveral. Thus, the exceptional subject and the extraordinary creative ability shown by Mr. Dodd in illustrating the futuristic scenes combined to attract a large audience of interested spectators not only at the preview but through the period of exhibition.

This was followed in November by showing the splendid collection of prints collected by Mr. W.W.Ballard's father, and loaned by the son for exhibit. The prints to the number of 75 embraced five centuries and included works of such immortal artists as Rembrandt, Rubens, Durer, Van Dyke, Cezanne, Millet, Whistler and many others. Printed invitations were sent to a large number of people for the Sunday afternoon opening of the exhibit, and resulted in a successful month of pleased visitors. Unfortunately, Mr. Ballard's wife died a few days before the reception in his honor, and he was unable to attend the reception. However, he did visit the museum later in the month and was very pleased with the arrangement of the prints.

In February an attractive lot of watercolors by Isabel Whitney were shown. These belonged to Mr. Gordon Hall of Charleston, S.C. It fulfilled our desire to utilize venerable collections nearby. A preview was

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January 13, 1964

Mr. James M. Carpenter  
Colby College Art Museum  
Waterville, Maine

Dear Mr. Carpenter:

Instead of filling in the card, I thought it wise to write at greater length regarding the request received from WOMAN'S DAY magazine for permission to reproduce FARM COMPOSITION #1, SKOWHEGAN by Abraham Rattner.

If you will refer to the booklet entitled The Museum and The Artist, which was published by the American Federation of Art in 1958, you will note that there is a fee to the artist and to the museum if it owns the work of art. If the project is of value to you and includes a number of reproductions limited to one issue of the magazine with credit to the museum, the artist and the gallery, I still think that there should be a fee to the artist, no matter how small under the circumstances. However, WOMAN'S DAY has been guilty of making large reproductions which they sell at various stores and have ignored the rules in connection with payment of a considerable fee for such use. Therefore, I would check with them very accurately to make sure that it is merely for that single stated use of small color plates in one issue of the magazine.

If you don't find a copy of the booklet which, incidentally, has an introduction and notes by Lloyd Goodrich of the Whitney Museum, I would suggest that you communicate with the American Federation of Arts requesting a copy for your library and your source of information for the future.

I hope the exhibition has been a great success - and I look forward to seeing it when it comes to New York. I hope too that you will arrive for the opening as it will be so nice to see you again. My best regards.

Sincerely yours,

:GH/tm

Please ADD the following to our CUSTOMER list:

Mr. William E. Candy  
550 South Flower St.  
Los Angeles, Calif.

Mr. Allen A. Davis  
107 Crown Terrace  
San Francisco, Calif.

Mr. Morton Walbridge  
6292 Camino de la Costa  
La Jolla, Calif.

Mrs. Remo Fabbri Jr.  
855 Old Lancaster Rd.  
Bryn Mawr, Penna.

Mr. Walter Werner  
3234 Reservoir Rd., N.W.  
Washington 7, D. C.

I will appreciate the earliest possible return of the new white cards and pulled stencils  
as I must put my mailing list in shape at once for our next mailing, which is imminent.  
Can I have them by Monday next possibly? I will be most grateful. Many thanks.

Sincerely yours,  
*T. Miller*  
Tracy Miller

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Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

EXHIBITION SCHEDULE July 1963 - July 1964.

July 1-30= Sculpture by Abe Davidson ( Head Dept. of Art, Brenau College)

July 1-30= Watercolors, prints and miniatures by Stanton Forbes, also Miniatures by Miss Lucy Stanton.

August 1-31= Ball State Drawings from Ball State Teachers' College, Indiana.

September 1-30=International Graphic Arts Society prints for rent to University students and faculty of U.Ga.

October 1-30= Watercolor Society of Alabama paintings and sculpture.

October 13-30=Paintings and drawings by Lamar Dodd.

October 1-30= Paintings by artists from Knoxville, Tennessee.

November 1-30= Paintings(Indian) by Woody Crumbo (Director, El Paso Museum).

November 1-30=Prints by famous print makers, loaned by W.W.Ballard

December 1-30= International, Children's art works.

1964

January 2-30=Paintings by Andre Verlon, from Paris, France(D'Arcy Gallery, NYC)

January 2-30=Paintings and drawings by Marianne Raneppott

February 1-28=Color woodcuts by Joseph Domjan (Hungarian)

February 1-15=Watercolor paintings by Isabell Whitaey (Charleston, S.C.)

February 16-March 15=Annual Southeastern painting exhibition.

March 1-30=Paintings by Priscilla Golley

March 16-30=Paintings by George Henderson, Missionary to Cameroon Tribe.

March 16-30=Crafts by Southern Cameroon Tribe of West Africa. (G.Henderson's collection on loan ,to museum)

April 1-27=Knickerbocker Artists'paintings from Old Bergen Art Guild, N.J.

April 1-27=Special exhibit of photographs and paintings, sponsored by Athens HISTORICAL SOCIETY, "OLD ATHENS"

May 5-27=Annual showing Clarke County School District students'art works

June 1-30=Annual exhibition of Athens Art Association members'art works.

June 30-July 31=Gouache paintings by Desabio Sempere (Spanish artist).

Collecting American Art  
to realize that my geographical  
situation is far from ideal  
I come to N.Y. occasionally,  
but not frequently - either  
I expect possibly to be  
coming in the next month  
I would very much appreciate  
hearing from you, and hope  
you can find enough  
reasonableness in their request  
to consider it

Very sincerely  
Doris Mead Gitter  
(Mrs Clinton H.)

POLICY STATEMENT  
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January 2, 1964

Mr. Daniel Johnson  
Willard Gallery  
29 East 72nd Street  
New York, New York

Dear Dan:

I am enclosing our check for \$450.00 for the ink  
drawing by Morris Graves entitled INSECTS. This  
was consigned at \$600.00 less 25%, but with your  
permission we sold it for \$500.00.

I am returning the Tobays and sending you my thanks  
for your ever-kind cooperation.

Happy New Year to Marion and you.

Sincerely yours,

DGH/tm

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PURCHASED WITH PATRONS FUNDS FOR COLLECTION: (gifts continued)

"Gabrielle Bathing" by August Renoir, etching

"Three Clowns" by George Roualt, woodcut

"Girls Drawing" by Berthe Morisot, etching

"Walt Whitman" by Antonio Frasconi, woodcut

"Girl with Guitar" by Maria Laurencin, watercolor

"Color Abstract" by Antonio Clave, lithograph

"Soldier Tempted" by Hans Erni, lithograph

"Headless Horseman" by William Gropper, color lithograph

"Fragments" by Gare Antreasian, color lithograph

"Force No. 2" by Jerry Weiss, etching

"Poseidon's Friend" by Frederico Castellon, lithograph

"Toi-est-Moi", by Karel Appel, color lithograph

"Blue Sky" by Pietro Guccione, color lithograph

"Tidal Reflections" by Gles Krause, color lithograph

"Country Night" by Adolph Dehn, color lithograph

"Salvator Rose" by Leonard Baskin, etching

"Two Figures" by Salvator Rose,

"Trumpet Symphony" by Tadeusz Lapinski, lithograph

"City Edge #4" by Dorothy Lowman, serigraph

"Arab Tent", by Carol Summers, 3 color woodcut

"Cloudy Skyline" by Christian Kruck, six color woodcut

"Harvest" by Walter Williams, three color woodcut

"Portrait of Louis David with Col. Mark" by Leroux, engraving

"Table" by Wenceslaus Hollar, engraving

"Two English Ladies" By Wenceslaus Hollar, engraving

"On Horseback François I" by Eugene Delacroix, etching

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January 10, 1964

Miss Norma Bose  
4417 Chain Bridge Road  
McLean, Virginia

Dear Miss Bose:

Thank you for your letter.

If you can send me one copy of the signed Christmas card  
by Walt Kuhn mentioned therein together with the price  
you have in mind, I could tell you more specifically  
whether I am interested in this group of prints. I looked  
through my old Christmas cards and find that all sent to  
me before 1945 I have tucked away in the attic of my house  
in the country. Thus I have no way of referring to this  
particular card although I recall receiving one annually  
from the artist.

Sincerely yours,

TOH/tm

# ENTREPRISE GÉNÉRALE D'EMBALLAGES

TRANSPORTS - EXPÉDITIONS MARITIMES ET AÉRIENNES  
DÉMÉNAGEMENTS - ASSURANCES

## BERTHIER & CIE

Société anonyme au capital de 3.000.000 de Francs

ATELIERS & MAGASINS :  
192, Rue Béranger  
COLOMBES (Seine)  
CHA. 39-74

Siège Social :  
63, Rue Sainte-Anne - PARIS (2<sup>e</sup>)  
Tél. : RIC. 17-21

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Paris, le January 14th 1964

Page 2

not necessary to send you the Customs Form FS 253, as required  
for the last shipment by air for account of the same shipper  
consigned to the same consignee.

Please let us know at your earliest possible convenience  
whether you need any other document for customs clearance.

About the delivery, we would greatly appreciate that  
if you could have the paintings unpacked in your warehouse, as  
the crate is much too big to be delivered to the final address,  
and the paintings delivered without the crate. Please contact  
Mrs HALPERT for the necessary arrangements to be taken.

Thanking you for your kind cooperation in this matter  
we remain, dear Sir,

Yours very truly:  
BERTHIER & C°

C.C: Mrs HALPERT for information  
Mr A.RATTNER " "

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*Private*

408 S. Quince Street  
Philadelphia 47, Pa.  
January 8, 1963

The Downtown Gallery  
32 East 57th Street  
New York, N.Y.

Dear Sir:

I am in search of a seragraph by Ben Shawn, that deals with the subject "Sacco and Vanzetti" (although I am not sure that is the title). It has at the bottom the words of one or the other, and; I think two figures on top. I was referred to you for this by the Print Club in Philadelphia who no longer have any copies.

Would you please let me know as soon as possible if the print is available; if it is - the cost of it; if it is not - who else might possibly have it.

Thank you very much for the information.

Sincerely,

*Susan Steinfirst*  
Susan Steinfirst

*out of print for  
years now available*

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January 10, 1964

Miss Susan Steinfirst  
408 South Quince Street  
Philadelphia 47, Pennsylvania

Dear Miss Steinfirst:

Thank you for your letter.

I am sorry to tell you that the Sacco and Vanzetti serigraphs by Ben Shahn are long since out of print and have not been available for some years.

We have many others serigraphs by this artist and hope that you will stop in at the gallery to see them when you are next in New York.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

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Rectangular cherry table with square tapered legs. Applied cock bead band on edge of top, 2 drawers	27 $\frac{1}{4}$ " x 19 $\frac{1}{4}$ "
Wash stand - butternut with variegated maple gallery. 1 Drawer and cupboard	25 $\frac{1}{4}$ " x 19 $\frac{1}{4}$ "
High chest of drawers. Butternut and pine.	37 $\frac{1}{4}$ " wide 7 $\frac{1}{2}$ " high 19" deep
Wall sconce, basswood back, applewood base, Cock bead band on edge of base.	20" high
Side table-pine top, cherry turned legs. Small overlap drawer.	55 $\frac{1}{2}$ " long 21" deep 26" high
Low cupboard - pine. 1 overlap drawer and 2 doors	20" x 35" 29 $\frac{1}{4}$ " high
Cupboard, Pine, 3 drawers with cupboards above and below drawers	36" wide 6'9 $\frac{1}{2}$ " high 18 $\frac{1}{4}$ " deep
Drop leaf table. Maple, 2 drawers, turned legs.	35 $\frac{1}{2}$ " x 43 $\frac{1}{4}$ "
Dining table. Curley maple top, maple base. 2 draw- ers in base and additional drawer under one end of top.	10' 10 3/4" long 32 $\frac{1}{2}$ " wide 29" high
Two identical benches.	
Secretary desk. Butternut. Minor repairs to lid and drawer.	34" wide 79" high 16 $\frac{1}{2}$ " deep
Swivel sewing chair. Maple and birch base, 8 spin- dles in back.	
Cupboard or locker. Pine, 1 large and 2 small drawers. Door panels are tulip poplar.	
Maple footstool or cricket.	

## INTRODUCTION TO ANNUAL REPORT FOR THE YEAR 1963-1964

GEORGIA MUSEUM OF ART

Mr. Frank Stanton, President of Columbia Broadcasting System Inc. says, "A Museum is an eloquent reminder that man does not live by Science alone - that there is little advance if we better the physical conditions of our environment at the price of neglecting all those things that give life its richness and point, its depth and its meaning. The reason for this is that up until recently we have lived in almost a completely verbal society. In man's words, cultural history, museums themselves are latter day innovations. Today there are some 1,400 senior colleges and universities in the United States of America. They all have libraries. Only one in 14 has an art collection and a place to display the art items.

By their very nature, the mass media can do only part of the (educational) job. The museum has to take up where we leave off. It seems to me that a university museum has a very special privilege as well as a very special responsibility. We all know that the profoundest things of life are not to be formally learned and not to be formally taught. They must be experienced. So it is with a great painting, a great drawing, a great piece of sculpture. It is to be experienced, and life will never be quite the same."

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DAT

Book of  
John D. Miller

January 10, 1964

Mrs. Clinton H. Gates  
5735 Ward Parkway  
Kansas City 13, Missouri

Dear Mrs. Gates:

Thank you for your letter.

Strangely enough, I received a copy of the Continental Magazine almost simultaneously with your note. This publication was unknown to me and I was extremely interested in the fact that a commercial magazine would show sufficient interest in art to publish a costly color spread on a collection which had no association with the business interests.

For your information, this gallery instituted the installment payment plan way back in 1926 when it was established and the gallery has continued this policy all these years - a policy which has created a tremendous number of collectors in America who never dreamed of owning original works of art as it was an accepted fact formerly that only the very rich could own paintings and sculpture by truly creative artists.

The Kramers began purchasing art way back in the 30's when American moderns were most unfashionable and when it took courage to purchase such artists as Weber, Marin, Kuniyoshi, the others listed in the article and many additional artists who were not named. At that time the prices were sufficiently low to make possible a working arrangement of \$600. per annum. Of course, as Dr. Kramer progressed in his field, their budget steadily increased and the monthly payments increased accordingly. However, the system still holds good here and I will be very happy to discuss the matter when you come to New York and see what we have available. In many instances the small paintings which are in low brackets may be available and they are just as high in quality as the larger examples at much, much higher figures. In addition there are artists who are young with great potentialities whose large paintings are priced very low. In any event, I'm sure you will find some work with which you have a special rapport and the terms will be pliable enough to make it possible for you to start a collection on your terms.

I look forward to your visit, but would suggest that you write me in advance so that I may be here to receive you. It will be nice to meet you.

Sincerely yours,

EGH/tm



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January 2, 1964

Miss Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Edith:

As you have undoubtedly realized, our letters crossed.

I still cannot add anything to the Davis question at the moment. Will be in touch with you.

Love to Tracy.

Cordially,

A handwritten signature in cursive script, appearing to read "Nina".

Nina Kalden  
Vice President  
Director of Fine Arts

NK/hs

RINGLING RESIDENCE      ASOLO THEATER      CIRCUS MUSEUM  
JOHN AND MABLE RINGLING MUSEUM OF ART  
OWNED AND OPERATED BY THE STATE OF FLORIDA

P. O. BOX 1696  
SARASOTA, FLORIDA

January 7, 1964

Miss Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Miss Halpert:

The Ben Shahn print Tablet which has been here for several weeks  
for the consideration of our Friends of Art and then for exhibi-  
tion in our Christmas sale show has not been purchased, I am  
sorry to say, and therefore is being returned to you by Railway  
Express within a few days. Thank you very much for sending this  
to Sarasota.

I must explain why Mr. Rubadoux and I did not call on you as pro-  
mised, when we were in New York last month. We were visiting gal-  
leries more less systematically according to their geographical dis-  
tribution and yours was closed in observance of President Kennedy's  
death on our last day in town. It was an awful weekend - a loss in  
so many ways.

Mr. Rubadoux was remarkably well received almost everywhere. I do  
think you would have found him interesting. Weyhe's has taken on  
the drawings. Two metropolitan museums are considering work of his  
at the moment. On request, he is sending some paintings to Santini's  
for several dealers to see. If you might like to have a look at  
these things while they are in town, I can ask him to let you know  
when they are to be there.

With kind regards,

Sincerely yours,

*Robert O. Parks*

Robert O. Parks  
Curator

ROP:f

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January 11, 1964

Associated Hospital Service of New York  
50 Lexington Avenue  
New York, New York 10016

Gentlemen:

We are in receipt of your reminder of a payment due on our Group #60693. However, we can find no copy of the original bill.

Would you be good enough to send us a duplicate invoice in order that we may expedite payment.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

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conservators are responsible for obtaining written permission  
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.....continued:

Some measure of security should be taken to summon aid and protection in case of emergency in the museum, to guard against any trouble that might suddenly occur. If an all out alarm is not practical, then some other way should be sought.

\*\*\*\*\*

**GEORGIA MUSEUM PATRONS, INC. TREASURER'S REPORT**  
January 1, 1963 - December 31, 1963

**CREDITS: Memberships paid**

14 memberships at \$5.00 each	\$70.00
17 memberships at \$10.00 each	170.00
2 memberships at \$25.00	50.00
	<u>6290.00</u>
	\$290.00

RENTALS, IGAS PRINTS, to students and faculty....	75.50
Sale for catalogs	51.50
Gift of Abraham Baldwin College	25.00
Gift in exchange for exhibit (Carrollton, Ga.)	56.00
Refund for prints not available (IGAS)	<u>23.00</u>
	\$105.50
Net. Bank balance forwarded last year	105.50
	427.09
	<u>427.09</u>
Credit total.,.	<u>\$ 859.00</u>

**EXPENDITURES:**

Annual subscription of ARTS MAGAZINE	\$ 9.50
Annual dues PRINT COUNCIL OF AMERICA	15.00
Annual Treasurer's Bond...Tillman Co.	5.00
	<u>\$ 29.50</u>

PURCHASED: Painting by Michael O'Hara	100.00
4 prints from IGAS	52.00
Drawing from Old Hall Gallery,	84.00
7 prints from Roten Gallery	170.10
H.W.Knight & Son,bronze plaque	10.95
24 prints from David James	350.00
Annual State fee, Ben Poston	1.00
2 prints from IGAS	30.50
Service charge,National Bank	.95
	<u>\$828.40</u>
	<u>9 828.40</u>

CREDIT BALANCE      \$ 70.00

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The Downtown Gallery  
32 East 51 Street  
New York, New York 10022

To: Joe Mayer, Comet Ray Letter Service

Dear Joe: Please REMOVE the following from our CUSTOMER list:

✓ Mr. & Mrs. Henry Hope  
800 Sheridan  
Bloomington, Ind.

✓ Mr. Irvin Greif Jr.  
6613 Chelwood Road  
Baltimore 9, Md.

✓ Mr. Alvin Greenstein  
Gramercy Park Hotel  
New York, N. Y.

REMOVE from PUBLICITY list: Mr. Irving Sandler, Art Editor  
New York Post  
✓ 75 West St., New York, N. Y.

REMOVE from MUSEUM list: Mr. George Montgomery, Director  
Museum of Early American Folk Arts  
✓ 49 West 53rd St., New York, N. Y. 10019

REMOVE from FOREIGN list: Dr. William Sandberg  
✓ Dirk Schaferstraat 37  
Amsterdam, Holland

Please make the following CHANGES:

CUSTOMER list: Mrs. James Loper  
✓ 2900 Somerset Place to 1874 Warwick Road  
San Marino, Calif. San Marino, Calif.

✓ Mr. Stephen Petschek  
1 Chase Manhattan Plaza to Carl M. Loeb, Rhoades & Co.  
New York, N. Y. 42 Wall Street  
New York, N. Y. 10005

✓ Mr. & Mrs. Carl Selden  
333 East 53rd St. to 1035 Fifth Avenue  
New York 22, N. Y. New York, New York 10028

✓ Mr. & Mrs. Frank E. Hurd  
9640 Santa Monica Blvd. to 13951 Mulholland Drive  
Beverly Hills, Calif. Beverly Hills, Calif.

PUBLICITY list: Mr. Norman Kent  
American Artist Magazine to Mr. Norman Kent  
1564 Broadway  
New York 36, N. Y. 165 West 46th Street  
New York, N. Y. 10036

MUSEUM list: Sir John Rothenstein, Dir.  
✓ The Tate Gallery to Mr. Norman Reid, Dir.  
London, England The Tate Gallery  
London, England

✓ Mr. C. Clayton Aldredge, Dir. to Dr. August Freundlich, Dir.  
Lowe Gallery Joe and Emily Lowe Art Gallery  
University of Miami University of Miami  
Coral Gables, Fla. 1301 Miller Drive  
Coral Gables 46, Florida

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- Activities continued:
- Oct. 12, Bobbie Owen's children's art class (20)
- Oct. 13, Sunday Reception opening Lester Dodd's painting exhibit (300)
- Oct. 12, Georgia Alumni Day Alumni group (15)
- Oct. 21, Eulala Amos' art class (40)
- Oct. 22, College Avenue School children, 3rd and 6th grades (78)
- Oct. 28, Oconee Street School, 6th grade (75)
- Oct. 28, Whitehead Road School, 6th grade (35) three sections
- Oct. 29, Winterville, School children, (50)
- OCT. 29, Oconee Street School, (45) 5th Grade
- Oct. 29, Chase Street School, (75) 6th grade
- Oct. 30, Ains Road School 6th grade (58)
- Nov. 3, Sunday afternoon, Ballard Reception (150)
- Nov. 6, Athens Art Association - night meeting (40)
- Nov. 12, Bobbie Owen's art class of children (30)
- Nov. 13, Journalism School's Public Relations Conference (89)
- Nov. 16, Open house after Auburn Football game(45)
- Nov. 20, Y.W.C.A. - Y.W.C.A. Teen art program in museum - (65) + 5 adults
- Nov. 24, Athens Womens Club's art program, Religious Art, Holbrook speaker, (25)
- Dec. 26, Foreign Students visiting Center for Christmas (150) annual tour
- Feb. 2, Sunday afternoon, tea for Gordon Hall, owner of opening exhibit of watercolors by Isabelli Whitney of Charleston, S.C. ( 85 )
- Feb. 5, Athens Art Association meeting (40)
- Feb. 23, University Community Concert reception 9 p.m., after Chapel program (175)
- Feb. 29 Royston, Georgia school children (60)
- Feb. 29, TWP Childrens' art classes (44)
- March 2, City School Children from Mountain City, Ga. (58)

other art.

Another thing was the frame (or case) in which it was mounted. It has glass enclosed but type 15" x 14" x 3 1/2". The interior is lined with red velvet and the actual panel is framed in a gold frame of exquisite workmanship set within the box. This led me to believe that it had at least sentimental value to someone.

Of course, the question of forgery entered my mind immediately but after some thought I wondered why anyone would go to the time and expense to forge something for which there had never been known to command a high price as had his paintings.

There, of course, more to the point than I have written but the above will no doubt give you a basis for my curiosity.

If there is any more information you may require and which I am able to furnish I will do so.

If you have any suggestions or questions please write

Harold Hayes

O.S. As I can find no founders mark I believe it was probably cast by an amateur in the rough hand polished, stippled, and engraved after casting. It is of "bell" metal but from the color it seems to have a slightly higher proportion of tin which was common in 19<sup>th</sup> Cent.

It was these exceptional uses of striking art materials around "home" that highlighted the past year.

Careful study and selection of exhibitions is made far in advance each year in an effort to appeal to and interest all ages, to be enjoyed and possibly develop educational appreciation of the wide field of art.

Alfred H. Holbrook  
Director Georgia Museum of Art.

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Due to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
artist is living, it can be assumed that the information  
may be published 60 years after the date of sale.

ATA

January 13, 1964

Mrs. Richard Black  
Abby Aldrich ~~Rockefeller~~  
Folk Art Collection  
Williamsburg, Virginia

Dear Mary:

I believe I sent the receipt to you for the painting which  
was returned and I'm grateful for the information you sent  
along.

I have just referred to our consignment invoice and am sorry  
that I can't break down in more than two items and even this  
reluctantly. Thus, if you want to retain numbers 1719 and  
1723, I will accept \$300. and \$200. respectively for the  
steel pen drawings. Meanwhile, I am holding up the invoice  
for the mourning picture #22 so that I can make one invoice  
for all three if you should decide to retain the drawings.  
Do let me know.

I hope you had a grand holiday and look forward to seeing  
you soon.

Sincerely yours,

EGH/tm

January 2, 1964

Dr. L.S.F. Wijzenbeek  
Director, Gemeente Museum  
The Hague, The Netherlands

Dear Dr. Wijzenbeek:

This is to confirm our telephone conversation of a few days ago.

I am delighted that you should be interested in showing the Stuart Davis exhibition around June-July 1965. I have spoken to Sir John Rothenstein since talking to you and I believe he is definitely interested in showing the exhibition at The Tate. I have not contacted the Paris museums yet since Miss Darthea Speyer has excellent contacts herself. I have little doubt that she will be able to place the exhibition in Paris (possibly at the American Cultural Center).

As far as financial arrangements go, all concerned are most grateful to you for taking care of the transportation expenses from New York to Rotterdam and Rotterdam to New York. I will ask Paris and London to share the cost of the Rotterdam-London-Paris-Rotterdam trip.

We have not discussed insurance over the telephone. Would it seem fair to you to add up all the insurance expenses from New York to New York, divide them into three, and bill the three museums? In any case, it is best to have one company insure the works for the whole trip.

I should perhaps have told you that we will take care of all expenses in this country. There will be a catalogue which we believe will cost us two dollars each. Eventually we should like to know how many you would like to buy at that price.

This is all for now. The major matter still to be settled is the question of finding a Paris museum. I shall keep you informed of developments. In the meantime, I should appreciate a note from you outlining your present thinking.

Yours sincerely,

Henri Dorré  
Associate Director  
UCLA Art Galleries

HD:rh

The Downtown Gallery  
32 East 51 Street

January 4, 1964

To: Joe Mayer, Comet Ray Letter Service

Please remove the following from our Publicity List:

Mr. Seymour Peck  
CBS News  
420 Lexington Ave., 29 fl.  
New York, N. Y.

Mr. Richard H. Roffman, Editorial  
Roffman Associates Director  
675 West End Ave.  
New York 25, N.Y.

Miss Dore Ashton  
217 E. 11th St.  
New York, N.Y.

Julie Weill Landau  
90 Charles St.  
New York, N.Y.

Mr. Edgar Levy  
South Mountain Road  
New City, N. Y.

Miss Dorothy Gees Seckler  
Art in America  
635 Madison Ave.  
New York 22, N. Y.

Mr. Joseph Lambert  
253 Stanhope St.  
Brooklyn 37, N. Y.

Mr. Peter Hruby  
61 Highbrook Ave.  
Pelham, N. Y. 10803

Mr. & Mrs. Richard McLanathan  
439 E. 51st St.  
New York 22, N. Y.

...and the following from our Museum List:

Miss Lilly Weil Jaffe, Curator  
Temple Emanu-El Museum  
Arguello Blvd & Lake St.  
San Francisco, Calif.

Mr. Henri Dorra  
Art Galleries  
University of California  
Los Angeles, Calif.

Mr. William A. Leonard, Director  
The Contemporary Arts Center  
Eden Park  
Cincinnati 6, Ohio

Mr. William Eisendrath Jr. Dir.  
Dept. of Art  
Washington University  
St. Louis, Missouri

Mr. R. E. Lewis  
555 Sutter St.  
San Francisco, Calif.

Appleton Gallery  
1839 James St.  
Syracuse 6, N.Y.

Mr. Mel Kohler  
Assoc. Professor of Art  
Alaska Methodist U. Gal.  
Anchorage, Alaska

Mr. Philip Rhys Adams, Dir.  
Cincinnati Museum Assoc.  
Cincinnati 6, Ohio

Dalzell Hatfield Galleries  
Ambassador Hotel  
Los Angeles 5, Calif.

Mulvane Art Museum  
Topeka  
Kansas

Mr. John Richardson  
The Dunn Int'l Exhibition  
Oldbourne Hall, Shoe Lane  
London E.C. 4, England

...and the following from our Customer list:

Dr. Samuel Paplanus  
Johns Hopkins Hospital  
Baltimore 5, Md.  
(this is a duplicate)

Mr & Mrs Leonard Schlosser  
322 Central Park West  
New York, N. Y.

Dr. & Mrs. Norman Ackerman  
1957 Sheridan Ave. South  
Minneapolis, Minn.

Mr. Mitchell Hutchinson  
639 Elgin Lane Winnetka, Ill.

Mr. Robert Allerton  
First Nat'l Bank  
Room 825  
Koloa, Kauai, T.H.

Mr. Marshall M. Reisman  
215 Roycroft Road  
East Syracuse, N.Y.

Mr & Mrs Richard Stark  
125 East 72nd St.  
New York, N.Y.

Mr. & Mrs. Leonard Linden  
441 West End Ave.  
New York, N. Y.

Mr. Jerry Mayer  
#1 Crosswings  
Olivette 32, Missouri

Mrs. H. G. Lloyd  
1691 34th St. N.W.  
Washington 7, D. C.

Please send old stencils soonest possible. Thanks.

Tracy Miller

S. Allen  
Mr. J. Jacobs Fort Wayne art  
@ 10 Museum Recy St.  
10 S<sup>th</sup> W  
1962 35x43

Doi

Lingerie Tits #22 Oil 550

Tseng Yu-Ho  
An Act of Balance 1963 30x36 Oil Painting 900  
Dance of the Fishermen 1962 36x24 750

Meigs  
Stand of Bricks 1957 48x36 Oil 750

1/8/64

Enclosure.

I heard some time ago from what I considered  
a reliable source that Wm. Harnett had dabbled  
with bronze while he was engaged as an  
engraver in N.Y.

I naturally made some inquiries and of  
course, discouraged. I continued the pursuit  
and came up with the bronze shown in the  
photographs. The photographs are enlargements  
of the bronze which is 2 5/8" high mounted  
on a wooden panel 7 1/2" x 5". A hole is  
bored through to show the engraving on  
the back.

The panel is 1/4" walnut painted black.  
The signature shown on front is scribed in,  
no doubt with a stylus and is hardly  
noticeable. The white effect on the photos  
is done by treating the negative in  
some way. Incidentally there are  
periods after Harnett and also the  
date which do not show on the photos.

I consulted my copy of "After the Hunt"  
and could not find any mention by you  
of the artist ever having worked in bronze.  
However on pages 68 and 69 you  
do make reference to small bronze busts  
of Dante in a photograph of some  
lost paintings as well as his copy  
of "Divina Commedia" of 1505. These  
facts further lead me to believe that  
being an admirer of Dante Alighieri  
he might have tried his hand at the

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January 10, 1964

Mr. Frederick S. Wight, Director  
Mr. Henri Torra, Associate Director  
Art Galleries  
University of California  
Los Angeles 24, California

Gentlemen:

I am afraid that I made myself entirely unclear in my letter regarding Wijzenbeek and I will write to him accordingly very shortly as well as to Rothenstein.

If you will refer to my third paragraph of the December 23rd letter, you will note that I mentioned his specific interest in Arthur Dove and the decision to have an exhibition of this artist's work at his museum. I mentioned also that he might be interested in the Davis show. This was merely a supposition since I did not discuss the matter with him at the time, preferring not to confuse the issue. Once the Dove exhibition was over, I thought we might tempt him with the Davis exhibition subsequently. I am sorry that I expressed myself so vaguely, but it was merely wishful thinking. Within the next few days I will write to him regarding the selection of the Doves and the dates and will explain the mix-up as I certainly don't want to cancel out on the original arrangement, as you can well understand.

And so, my apologies. I will write you soon again.

Sincerely yours,

TM/tm



THE NORTH CAROLINA MUSEUM OF ART  
RALEIGH

JUSTUS BIER  
DIRECTOR

January 10, 1964

The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Sirs:

Would you be kind enough to send me a photograph, together with bill, of the Henry Clay Pilot Boat Figure, # 25, illustrated in the exhibition catalogue, "American Signs and Symbols." Since we have a bronze of Henry Clay, it will be useful to us for comparative purposes.

With many thanks and kindest regards, I am

Sincerely yours,

*Justus Bier*

Justus Bier

JB:edo

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61 Morton Street  
New York 14, New York

The Downtown Gallery  
32 East 51st Street  
New York, New York

Gentlemen:

I am interested in acquiring a thorough knowledge of the gallery business and would like to inquire whether you might now or in the near future have any sort of employment opportunity for which I would be suited. If so, I would appreciate hearing from you.

Sincerely yours,  
*Marc Antles*

Marc Antles

Enclosure

January 7, 1964

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

January 2, 1964

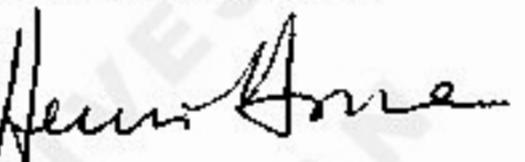
Mrs. Edith Halpert  
Director, The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I am sending you carbon copies of the letters I have sent to Mr. Wijsenbeek of the Netherlands, Miss Speyer of Paris, and Sir John Rothenstein of London. I am sure Fred, who will be in New York in a matter of days, will give you details and an up-to-date account. Fred and I are delighted that you were able to do such a fine selling job on Mr. Wijsenbeek.

With best wishes,

Yours sincerely,



Henri Dorra  
Associate Director  
UCLA Art Galleries

HD:rh  
Enclosures, 3

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January 4, 1964

Miss Margaret Watherston  
44 West 77th Street, Apt. 2A  
New York, New York

Dear Miss Watherston:

Mrs. Kalpert has asked me to drop you this note to see if it would be possible for you to come in to the gallery on Monday, January 6th.

In any event, would you be good enough to let us know.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Kalpert

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#### REQUESTS FOR PHOTOGRAPHS CONTINUED:

To: Department of Art, University of Mississippi  
"Lower Yellowstone Falls" by Albert Bierstadt

For book on study of artist's life and works,

National Gallery of Canada, Ottawa, Canada

"Gagovia" by Ernest Lawson, for exhibition catalog

Sheldon Reich, Iowa City, Iowa, for research on John Marin

life of the artist, and catalog of his art works,

University of Arizona, Tucson, Arizona

"Taking Sunflower to Teacher" by Winslow Homer

For catalog of his works and exhibition program.

#### PUBLICATIONS AND PUBLICITY

Our museum's quarterly news bulletin is sent to 500 Alumni, friends  
and patrons of the museum, October, January, and April, each issue. (see copies  
attached).

The University's WEDNESDAY carries a notice each week of what the  
museum is exhibiting for that week. Each month the exhibitions are changed,  
and notices are published in the local newspaper, in the state newspapers, and on  
the three local radio stations broadcasts three times each day. Also in the  
ART NEWS, ARTS, MUSEUM NEWS AND PRINT COUNCIL OF AMERICA, leading art magazines  
in the U.S.A. and in the GEORGIA CALENDAR OF EVENTS, and the schedule of ex-  
hibits is noted in the Athens Chamber of Commerce information. This attracts many  
outside of state visitors to the museum.

RENTAL SERVICE AVAILABLE TO STUDENTS AND FACULTY of prints sponsored  
by the International Graphic Arts Society, to hang in offices or rooms. Very few  
take advantage of this opportunity.

Not to publishing information regarding sales transactions.  
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on both artist and purchaser involved. If it cannot be  
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[10164]

1. Painting "Les Filles" by Levier
2. Painting "Zézette et Julie" by Levier
3. Antique American Clock
4. Black Starr frost clock
5. House of Parliament Clock by John Harvey
6. Painting "Paris street Scene" by Levier
7. Painting "Wharf at Nice" by Levier
8. "La Soie" by Levier
9. "Port Braton II" by Levier
10. "La Cigale et L'Ourou" by Levier
11. 1 painting "Le Coeur de Paris" by Jean Dufy
12. 1 painting "Story of the Queen of Sheba", native  
Ethiopian
13. One painting, "La Baigneuse des Bades" by Clément
14. Bronze sculpture "Two Seated Women" by Bernard Reder  
approx. 11" x 4"
15. Woodcut "Gli Angeli Della Terra" by Bernard Reder  
approx. 16" x 12"
16. 1 painting "Boat Scene", 15" x 20" by Charles Levier
17. One painting by Marc Solva, size 10F, Port-Navalo  
(Pecigne)
18. One Painting by Marc Solva, size 10F, Village trees  
de Neaux (Scène et Marine)
19. Framed Oil painting, "Boutiques", Maurice Utrillo ex
20. Framed Oil painting, "Snow Scene", H. West 14" x 19"
21. Print by George Rickard "Burroquet Scene"
22. Four porcelain florentine masks \$100. each
23. Polychrome Figure, male ancestor, Iaprik Mountain, New Guinea
24. Male Ancestral Figure, Sepik River, New Guinea
25. House of Parliament Clock by John Robinson
26. Painting "Island off by Iva"

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January 13, 1964

Miss Martha Utterback, Curator of Art  
Witte Memorial Museum  
3801 Broadway, Brackenridge Park  
San Antonio 9, Texas

Dear Miss Utterback:

I'm sorry that I can be of no help to you in connection with the exhibition of Georgia O'Keeffe's work. I know she is very much opposed to the idea of sending her pictures anywhere and I'm most certain that she will not consider appearing at the opening. However, may I suggest that you write to her directly. Her address is Abiquiu, New Mexico. You might mention that I suggested this to you.

I deeply regret that we have been unable to work out a plan between us, but perhaps at some future time and with another artist, we can be of service to you.

Sincerely yours,

EGH/tm

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January 10, 1964

Miss Rita P. Dogole  
The Corinthian Gallery  
21 Righters Mill Road  
Marlboro, Pennsylvania

Dear Miss Dogole:

William Zorach, for whom we act as agent, referred your letter to us.

Coincidentally, several days ago I received two clippings referring to the opening of your gallery. From what I have read, we will be glad to cooperate with you in letting you have sculpture and paintings by William Zorach.

I presume that you will want to come in to make your own selection. If so, please let me know in advance so that I may arrange to be here at the time. On the other hand, if you would like to have us make the selection, it might be a good idea to advise us whether you prefer Zorach's stone carvings or bronze casts; whether you are restricted in the way of size, etc. so that we may use our judgment. The watercolors are medium in size and all you have to do is let us know how many you would like to have for your forthcoming exhibition. We can then discuss the terms, etc.

Sincerely yours,

EOM/tm



WHITNEY MUSEUM OF AMERICAN ART  
22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

GERTRUDE V. WHITNEY, FOUNDER  
FLORA WHITNEY MILLER, PRESIDENT  
LLOYD GOODRICH, Director  
JOHN I. H. BAUR, Associate Director  
JOHN GORDON, Curator  
EDWARD BRYANT, Associate Curator  
MARGARET McKELLAR, Executive Secretary

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January 3, 1964

Dear Edith:

Very many thanks for your generosity in agreeing to lend Ben Shahn's The World's Greatest Comics to our exhibition during the World's Fair next summer. As you know, the exhibition will be called "Between the Fairs: 25 Years of American Art, 1939-1964," and will open on June 23 and continue through October 4, 1964. The Whitney Museum will pay all costs of transportation and insurance, and will insure the work from the time it leaves your possession until its return to you. We plan to collect the painting on June 10 or 11, and will get in touch with you a few days in advance to arrange a definite time.

Will you be kind enough to fill out the enclosed loan form, and return it to us at your convenience? An extra copy is included for your records.

With my best,

Sincerely yours,

  
\_\_\_\_\_  
Director

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

LG: jp

encs:



WHITNEY MUSEUM OF AMERICAN ART  
22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

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January 9, 1964

GERTRUDE V. WHITNEY, FOUNDER  
FLORA WHITNEY MILLER, PRESIDENT  
LLOYD GOODRICH, Director  
JOHN I. H. BAUR, Associate Director  
JOHN GORDON, Curator  
EDWARD BRYANT, Associate Curator  
MARGARET McKELLAR, Executive Secretary

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

Unfortunately lack of exhibition space forces us  
to cut down the size of the GASTON LACHAISE Exhibition  
for its showing here from February 18 through April 5,  
1964.

We are very sorry that we will not be able to in-  
clude the following works which you so generously lent  
to the exhibition:

Dancing Nude, bronze, bas relief (4 $\frac{1}{2}$ "h)

We hope you will understand our regret that we  
are not able to show the exhibition in its entirety.

Sincerely,

*Jack Gordon*  
Curator

Jg/fs

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January 10, 1964

Mr. Gregory Stainow  
53 Bis Rue du Docteur Blanche  
Paris 16, France

Dear Mr. Stainow:

The painting THAT FRIDAY by Ben Shahn which you purchased on December 14th is crated and ready to be shipped to you via Air Express.

We have in mind that there was an agency or contact in Paris through whom you wished this to clear but we do not seem to have a note of it. Would you be good enough to let us know exactly what your instructions were in order that this shipment may be expedited.

Sorry to trouble you, but we will appreciate your cooperation. Many thanks.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

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researchers are responsible for obtaining written permission  
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established after a reasonable search whether an artist or  
artwork is living, it can be assumed that the information  
may be published 50 years after the date of sale.

January 11, 1964

Mrs. Herbert Lee  
94 Juniper Road  
Belmont 78, Massachusetts

Dear Mrs. Lee:

We are now organizing a large exhibition of paintings by John Marin and, in referring to our records, I find that we have sent to you "on approval" a painting by Marin entitled LANDSCAPE, MAINE. The consignment was dated October 1st. Would you be good enough to let me know what decision you have made in connection with this painting? I shall be happy to hear from you.

Of course, I am delighted that you are interested in the Weber pastel which we withheld from sale during the special exhibition we had of the latter artist's work, comprising a large group of paintings he had withheld from exhibition and which we put on view last year and which was one of the most exciting shows held during the season, with tremendous acclaim.

I hope you will be in New York soon and that I shall have the pleasure of seeing you again shortly. My very best regards and best wishes to you and Mr. Lee for a very happy new year.

Sincerely yours,

EGH/tm

ANKRUM GALLERY 930 N. La Cienega Blvd. Los Angeles 69, Calif.

Olympia 7-1549



January 8, 1964

Dear Edith,

Morris was very happy to receive your reassuring letter-- also it was nice of Tracy Miller to write as well. He is growing stronger every day, and seems quite content to just relax. He takes walks every day, and has a good appetite. He is as alert as ever, and his memory has returned, with the exception of the time and details of his injury.

I am hoping to find some rental such as a duplex, where he could live in one half a house, and I (with the boys) in the other. He seems to like this idea, as for the first time he has become aware of the hazards of living completely alone.

Remember our primitive painter 86 year old Harry Lieberman? Yesterday we sold a painting of his to Boymans Museum in Rotterdam, the Netherlands! I was really tickled with this, as it was a painting I took off his wall from his home in Commack Long Island.

And so to bed--

Lots of love,

*Joan*

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January 11, 1964

Miss Carla Gottlieb  
Department of Art  
University of Illinois  
Urbana, Illinois

Dear Miss Gottlieb:

I will be very happy to cooperate with you in connection with your project and will be delighted to show you a photographic record of Rattner's work, which includes several additional examples of the WINDOW CLEANER theme. Incidentally, there is also a very handsome painting by Charles Sheeler entitled WINDOWS which might be of interest to you.

In any event, I'll look forward to your visit.

Sincerely yours,

RGH/tm



## PHILBROOK ART CENTER

A PROPERTY OF THE SOUTHWESTERN ART ASSOCIATION

2727 SOUTH ROCKFORD ROAD

TULSA 14, OKLAHOMA

VICTOR C. HURT, PRESIDENT

DONALD C. HUMPHREY, PRESIDENT

January 6, 1964

Mr. John Marin  
Downtown Gallery  
32 E. 51st St.  
New York, N.Y.

Dear Mr. Marin:

It was good to see you again. Here is the list of works which I would like to have for our collectors show of this February. Hahn Bros. will be calling you in a day or so in regard to pick-up, which will be Jan. 10 or a day or so later: (I realize that many of these may already be sold as they were in your Xmas show).

✓ Lewandowski	White Barns 3, 1954	casein	\$300	dg
✓ Ruth Gikow	Circus Performers 1947	gouache	190	"
✓ Leon Goldin	Black Ocean 1957	gouache	550	"
Karfiol	Symphony Mood c. 1940	oil	350	400
Baskin	Head of Barlach	bronze	900	pa
Zorach	<del>The Family</del>	bronze relief	750	
<i>Guaranteed ✓</i>				
	Mother and child	#245 1940		
Marin	Lake George Series 25/1	w.c.	3500	
	Mountains, New Mexico	1930 w.c.	30/5	3500
✓ Hartner	City Sky	oil	2500	
	Tseng Yu Ho	Rana 1962 #111	dsui painting	750
✓ Edward Stasack	Red Sky or Sanctuary	oil	650	
		#12 Oil 1962	500	

Thank you again for your help and best wishes  
for a happy and prosperous new year!

Sincerely,

*Donald C. Humphrey*  
Donald C. Humphrey

Reference is made to publishing information regarding sales transactions.  
Researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
architect is living, it can be assumed that the information  
may be published 60 years after the date of sale.

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

[1964?]

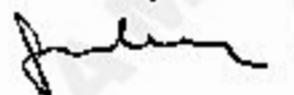
**JULIEN LEVY**

HEMLOCK RIDGE • BRIDGEWATER • CONNECTICUT

DEAR EDITH:

SORRY WE COULD NOT BE WITH YOU TO CELEBRATE  
THE 35TH ANNIVERSARY OF YOUR GAL. (A VERY FINE  
ACHIEVEMENT INDEED) WE DO NOT HAVE OUR PIED-  
A-TERRÉ AT THE MOMENT, SUBLET, AND DON'T EXPECT  
TO BE IN TOWN THIS YEAR UNTIL AFTER JAN. 1.  
BUT YOU HAVE A STANDING INVITATION TO VISIT US  
AND WE WISH YOU WOULD PHONE AND TAKE US UP ON  
IT,- EITHER COME OVER FROM NEWTOWN FOR A MEAL  
OR UP FROM THE CITY FOR A WEEK-END.

MEANWHILE, FOND REGARDS,



prior to publishing information regarding sales transactions.  
subscribers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
an artist is living, it can be assumed that the information  
may be published 60 years after the date of sale.



January 3, 1964

Mr. Willem C. Schiltwuis  
40 Fifth Avenue  
New York, New York 10011

Dear Mr. Schiltwuis:

I am pleased to supply the information you requested.  
The John Marin watercolor LAKE TUNK MOUNTAINS, MAINE  
SERIES #12, 1934, 20 $\frac{1}{2}$ x15 $\frac{1}{2}$ " should be insured for  
\$4500.00 - the current market value of paintings in  
that category.

Sincerely yours,

EGH/tm

Cointeings were donated in 1941 for  
values:

O'Keeffe 2500 -

Main. Deer Isle - 3500 -

.. - Tree - 2000 -

I would prefer not to appeal his finding, although I would feel compelled to do so if he makes it official. I have discussed the matter with him at length and I feel he has no wish to be arbitrary, but is - in view of instructions from high up - reluctant to approve on his own judgment.

I feel it would be helpful to provide him with documentary evidence strong enough to relieve him of any exercise of discretion. I have requested a short extension to pursue it. I have not yet had his reply. No doubt you have handled this sort of thing before. I shall call you early this week.  
Sincerely - Bill.

# THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director  
Consultation services by appointment

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone: Plaza 3-3707

January 14, 1964

Comet Ray Letter Service  
220 East 23rd Street  
New York, New York 10010

Attention: Mr. Mayer

Dear Sir:

Thank you for the prompt return of my list of changes, received today. As we will have a large mailing very soon, would you make the following few additional changes at your earliest convenience.

Please REMOVE from the PUBLICITY list:

Miss Martha Ullman  
Manhattan East  
12 East 64th Street  
New York 21, N.Y.

Please ADD to the PUBLICITY list:

✓ Mr. Morton B. Lawrence  
Park East  
401 East 79th Street  
New York, New York 10021

Please ADD to the MUSEUM list:

✓ Mr. Irving Luntz, President  
Irving Galleries, Astor Hotel  
932 East Juneau  
Milwaukee 2, Wisconsin

Prof. Curtis M. Stocking  
Purdue University  
Department of Art  
Purdue, Indiana

ent & profed  
1/17/64  
①

Please ADD to the CUSTOMER list:

✓ Mrs. Yoland D. Markson  
1017 North Crescent Drive  
Beverly Hills, California

Thank you for your cooperation.

Sincerely yours,

Tracy Miller

Prior to publishing information regarding sales transactions,  
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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 8, 1964

Mr. Thomas F. Geraghty, Jr.  
Wilson & McIlvaine  
120 West Adams Street  
Chicago 3, Illinois

Dear Mr. Geraghty:

I am enclosing a copy of my letter referred to  
in our telephone conversation of last week.

Also as I advised you at the time I am still  
awaiting the photographs which are very vital in  
relation to any exhibition plans. I want to add  
also that any contract would have to cover a mini-  
mum span of five years.

Sincerely yours,

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 10, 1964

Mr. Thomas C. Howe Jr., Director  
California Palace of the Legion of Honor  
Lincoln Park  
San Francisco, California

Dear Mr. Howe:

In referring to my correspondence with Jim Foster, I discovered that my collection of American art is scheduled at the Palace of the Legion of Honor from January 11th to February 9th and it occurred to me that it might be a good idea to send you a consignment invoice so that you may have a complete record for insurance, etc. No doubt Jim has sent you whatever photographs he has available, but if you require any additional prints, I will be very glad to send them to you on request.

As I have been somewhat disturbed in recent months regarding damages incurred in transportation, I should be very happy to receive a "conditions report" from you when the paintings and sculpture reach you.

I hope that the exhibition will please you and that it will be well-received in San Francisco.

My very best regards - and belated wishes for a very happy new year.

Sincerely yours,

EGB/tm

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**(Holbrook Gift continued)**

- "Peace Offering" By Woody Crumbo, color woodcut
- "Sentinel" by Woody Crumbo, color woodcut
- "Autumn Flight" by Woody Crumbo, color woodcut
- "The Hunter" by Woody Crumbo, color woodcut
- "Flute Dancer" by Woody Crumbo, color woodcut
- "Trail Dancer" by Woody Crumbo, color woodcut
- "Scalp Dancer" by Woody Crumbo, color woodcut
- "Deer and Ducks" By Woody Crumbo, color woodcut
- "Deer and Butterfly" by Woody Crumbo, woodcut

**GIFT OF MR. JOHN MULDOON, JR. (Chicago, area, Illinois)**

- "The Mashead" by Boardman Robinson, casein painting

**GIFT OF UMBERTO MASTROIANNI (Roma, Italy)**

- "Music" by Umberto Mastroianni, etching

**GIFT OF ATHENS ART ASSOCIATION**

- "Neon Surface" by Kermit Ewing, mixed media in metal

**GIFT OF JAMES H. ROSENBERG (Scarsdale, N.Y.)**

- "Silversea Naples" by J.H. Rosenberg, pastel

- "Winter in the Adirondacks" by J.H. Rosenberg, lithograph

- "Summer" by Robin Fox, oil painting

**GIFT OF ANDRE VERLON (Paris, France)**

- "Movement #II" by Andre Verlon, oil collage

**BOOKS**

**GIFT OF B. VAN NOSTRAND CO., INC.**

- Hungarian Heroes and Legends, by Joseph Dowson (book)

**GIFT OF AMERICAN FEDERATION OF ARTS. (Book)**

- Illustrated book containing lecture by Dr. Frank Stanton

The Phoenix Art Museum 1625 North Central Avenue Phoenix 4, Arizona

PHONE 258-5345  
P. M. HINXHOUSE  
DIRECTOR

January 10, 1964

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Dear Ms. Halpert:

Please accept our apology for not replying to your very kind letter of December 30. This is our busiest season and with the pending building of a new wing we are, besides being busier than ever, in a constant state of nervous excitement.

Mrs. Pritzlaff asks that we tell you that she perfectly understands the situation and sends her thanks for your courtesy in replying to her letter.

Best wishes for a successful and happy new year.

Yours sincerely,

R. D. A. Pucke  
Assistant Director

Ms. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East Fifty First Street  
New York 22, New York

## **Abby Aldrich Rockefeller Folk Art Collection**

**Williamsburg, Virginia**

**6 January 1964**

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

I have studied the group of things that you sent on approval very carefully and presented them to the Executive Committee at our meeting today. We have put through an order for purchase of your number 22, the "New England Widow" - mourning picture found in Deerfield, Massachusetts for \$150.

We would like to consider the following items for purchase, too, but I am authorized to spend only \$1,400 for the lot. Would you think this over, please, and let me know if you will consider this. The subjects in which we are interested are:

1683	"Woman in Profile," by Mary B. Tucker, dated 1840	\$400.	975.-
1788	"Flower Galaxy," found in Philadelphia	\$500.	800.
1719	"Napoleon on His Steed," by Warren Bradley, found in Vermont	\$300.	400.
1723	"Friendship", c. 1810	\$200.	300.

I will have the other materials, your numbers 708, 1300, 1549, and 1758, crated and sent to you sometime early next week. I will look forward to hearing from you whenever you have a moment, in the meantime, I hope that you have a wonderful New Year.

Best,

*Mary.*

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may be published 60 years after the date of sale.

June 5, 1964

MRS. CLINTON H. GATES  
5735 WARD PARKWAY  
KANSAS CITY 13, MISSOURI

Downtown Gallery  
32 E. 51st St  
New York, N.Y.  
Dear Mrs. Heppel

For more than a year  
I have been caught up in the  
"art fever" - doing the galleries,  
reading and looking at  
anything concerning art  
in Europe last summer  
and especially in Paris, and  
in N.Y. This fall as well as  
last spring, I deserve much

I have no plans for  
selling at the present  
time. Perhaps after  
more extensive search  
for the other I might  
consider it. The Art  
Museum, The Academy  
and Robert Coles  
have not been able  
to dig up any addi-  
tional information  
so I'll have to continue  
in my own meager  
way.

I do hope you get  
on with your book  
in the near future  
and I shall look  
forward to its  
publication

M. Frankenstein is  
extremely interested and  
cited four reasons  
for believing it to  
be authentic. He  
however will come  
here March 20<sup>th</sup>  
to see the original  
and possibly keep  
in my search for  
the other? plaque.

I couldn't arrange  
to send the original  
to NY. as I have no  
"off the premises"  
insurance. However  
I would be glad to  
bring it along on my  
next trips to NY.

rior to publishing information regarding sales transactions,  
enquirers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 3, 1964

Mr. Gordon Heald  
61 Forest Street  
Needham, Massachusetts

Dear Mr. Heald:

On December 2nd, we shipped a painting by John Marin and  
following your instructions had it delivered at the Par-  
tridge home. Thank you for mailing the receipt to us.

Naturally we are very curious as to your response to the  
painting as seen in your own environment and naturally  
also, I hope that you have decided to retain this paint-  
ing permanently.

Meanwhile, my very best wishes to you and Miss Partridge  
for a happy and joint new year.

Sincerely yours,

ECH/tm

THE MEMPHIS ACADEMY OF ARTS  
OVERTON PARK      MEMPHIS      12      TENNESSEE

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Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York, New York 10022

Dear Mrs. Halpert:

Can we plan on the last week in October and first two of November for the show? I'd like to make that date definite if it's all right with you. I should think the exact day of your talk could be determined later, when we both know our fall plans better.

One of the painters on our faculty, Edward Faiers, is planning a trip to New York during the last week of this month, and since I doubt if I'll be there before I go to Europe in July, when you'll be closed, I'd like him to visit you and make at least a tentative selection of paintings for our exhibition. Will this be all right with you? And would one day be better than another? He'll be there during the week of the 27th.

And a happy 1964 to you, too.

Sincerely,



Edwin C. Rust, Director

13 January 1964  
ECR:pw

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January 5, 1964

Mr. William E. Steadman, Director  
University Art Gallery  
The University of Arizona  
Tucson, Arizona 85721

Dear Bill:

I have just returned from a delightful winter vacation and found enough correspondence awaiting me to make the daily incoming mail at General Motors look picayune. However, I thought I would reverse the process and start at the top with the latest date.

My collection of Henry Moore sculpture is limited to four small examples, as you may recall, and we communicated with the photographer to have prints ready for you as soon as possible and I hope that he will come through promptly now that the holiday rush is over. The moment the prints arrive, I will send them on to you via air mail, but it will certainly be at least three or four days. Knoedler's has the large versions of two and it might be interesting to demonstrate how well these look in the small and in the large scale. Of course you know none of these will be for sale as they are in my personal collection.

Also, if the Bird Exhibition has not as yet been shipped, I want to make sure that the two items I requested returned directly to the Gallery were not being forwarded to Arkansas. In referring to some previous correspondence, I find that a mistake had been made and I trust that it can be and will be corrected immediately. The two items which were listed as damaged in the original correspondence were the TINSMITH'S SIGN of the PEACOCK and the woodcarving by Schimmel entitled ROOSTER. However, I find that instead of the latter I was sent a photograph of the Harnett painting which I trust arrived in good condition. This may be sent on to Little Rock. It is the small early American woodcarving by Schimmel that I wanted returned together with the PEACOCK trade sign. Both of these were omitted from our new consignment sent to Arkansas. As I mentioned previously, I was very much distressed about the damage in transit or unpacking or whatever and trust that the rest of the Folk Art will clear in the original condition.

When do you plan to be in New York? It has been a long time and I look forward to seeing you in the near future. Happy New Year.

Sincerely yours,

ECH/tm

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

THE   
**DOWNTOWN  
GALLERY**

**STATEMENT**

Jan. 1, 1964

**32 EAST 51 STREET • NEW YORK**  
Telephone: Plaza 3-3707

Dr. & Mrs. Milton Kramer

1172 Park Ave.

New York, N. Y.

Dec. 5, 1961 Purchase	\$1,351.88	✓
July 2, 1962 Purchase	77.25	✓
July 12, 1962 Purchase	<u>21.93</u>	✓
	1,451.06	

**Payments:**

March 1962	\$ 50.00
Apr.	100.00
June	100.00
Dec.	150.00
Jan. 1963	50.00
Mar.	50.00
Mar.	50.00
May	50.00
Nov.	<u>751.88</u>

1,351.88

**Balance Due**

99.18

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January 10, 1964

Mr. Thomas W. Leavitt, Director  
Santa Barbara Museum of Art  
1130 State Street  
Santa Barbara, California

Dear Tom:

I am clearing out my 1963 files and am writing to ascertain whether you received the photographs of the steel pen drawings - and if so whether you have made any decision. Please be perfectly frank as I do not offend easily - if you know what I mean. In any event, I should be delighted to hear from you.

Please accept my belated wishes for a very happy new year.

Sincerely yours,

FCH/tm

rior to publishing information regarding sales transaction, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

January 11, 1964

Mr. Abraham Oberfest  
Hoffberg and Oberfest  
475 Fifth Avenue  
New York, New York

Dear Mr. Oberfest:

I am enclosing a memo from Mr. Solinger who for many years has been applying for a real estate tax refund and has been successful on two occasions.

I sent him the contract of sale but he also requests the report on 32 East 51 Street in order to settle the matter finally. Do you have this available?

Also, I need my personal account book desperately as I refer to it frequently and will be glad to send for it if it is available. At this time, I also want to tell you how utterly unhappy I am about the bookkeeping situation here. While the original proposed arrangement of two days a week seemed satisfactory, as it stands now, we have the largest number of outstanding notes, memos and whatever and other material which needs verification so that I can answer phone calls intelligently. My entire feeling about the books is not a happy one and I would love to discuss this with you in the near future as I can't possibly carry on this way, with so many items outstanding. I am also somewhat disturbed about the great increase in my personal tax as compared with a record I just came across as of 1961. Perhaps we can get together about this matter at your convenience. Best regards.

Sincerely yours,

EGM/tm

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## IX. APPRAISAL

The print collection has increased with a good number of purchases during the year. (see additions and gifts). The Georgia Museum of Art now has an outstanding and important print collection, which varies, in type and periods, both modern and ancient, Oriental, Foreign and American. The total number of art works in the permanent collection (Holbrook Collection) which includes oils, watercolors, drawings, prints, sculpture, crafts, stain glass, etc. now numbers 1,089.

We are now in the process of compiling data for a new catalog which has been badly needed for many years. Our last issue was published ten years ago, and is sadly out of date. We have been promised funds for the new catalog which we hope to have published early in 1965. We feel that the new catalog will be a great step forward in publishing the valuable museum collection to other schools, universities, libraries and publications. We have many requests for our catalog from cities far and near, institutions of education and culture. Such a catalog should be an asset to the University of Georgia.

The Clarke County Athens Junior High School and Senior High School students held their annual exhibition of art works for the month of May in the museum as usual, and it is interesting and encouraging to note the development of art in the schools and the training which prepares the students for a more useful and enjoyable life.

The attendance for the museums visitors averages a few less than last year due to the annual school children's attendance. The Elementary Schools held their exhibitions in the respective schools and at the shopping centers and the Georgia Center for Continuing Education. Thus the bus loads of children did not come this year. However, many groups of children did come with their teachers to see special exhibitions during the year.

H. B. FREEMAN, D.D.S.  
2500 BATHURST ST.  
APT. 702  
TORONTO - - ONTARIO

Due to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both seller and purchaser involved. If it cannot be  
established after a reasonable search whether an seller or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

January 8/64.

Dear Edith -

Enclosed cheque for

200 <sup>00</sup>

and that's it.

I can hardly wait to  
get to New York to  
~~as this~~ <sup>is</sup> correct start all over again.

Happy New Year.

Please -

Hersch

Dr. Salwitz  
8/64

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from both artist and purchaser involved. If it cannot be  
established after reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Mrs. Philip Spielman  
2829 Forest Avenue  
Berkeley, California



THE DOWNTOWN GALLERY  
22 East 51 Street  
New York, New York 10022

Attention: Mr. Tracy Miller

# THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY MONROE STREET AT SCOTTWOOD AVENUE TOLEDO 1, OHIO

AIR MAIL

OTTO WITTMANN, DIRECTOR

January 3, 1964

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York, N. Y. 10022

Dear Mrs. Halpert:

We are planning an exhibition of works of art for private collectors from February 6 through March 8, 1964, in which we want to bring together a distinguished group of works of art of different kinds to offer to collectors in this city where there are few opportunities to acquire fine objects.

We would like to enlist your cooperation in assembling this exhibition, prices to be within a top of \$1,000, with the majority of items in the \$10 - \$400 range.

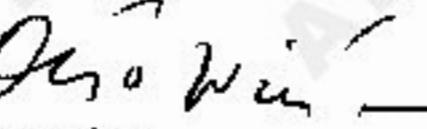
As all objects will be on sale here at dealers' list prices, we are not asking for a discount to the Museum.

Mr. William Hutton, Assistant Curator, will be in New York the whole week of January 5, to select objects for the exhibition and he will telephone you at that time.

I very much hope that it will be possible for you to cooperate on this.

With best wishes,

Sincerely yours,

  
\_\_\_\_\_  
Director

OW:hm

# ENTREPRISE GÉNÉRALE D'EMBALLAGES

TRANSPORTS - EXPÉDITIONS MARITIMES ET AÉRIENNES  
DÉMÉNAGEMENTS - ASSURANCES

## BERTHIER & CIE

Société anonyme au capital de 3.000.000 de francs

ATELIERS & MAGASINS :  
192, Rue Bérouger  
COLOMBES (Seine)  
CHA. 39-74

Siège Social :  
63, Rue Sainte-Anne - PARIS (2<sup>e</sup>)  
Tél. : RIC. 17-21

Our ref: 4642/44891/RATTNER/PARIS

Paris, le January 14th 1964

THE DOWNTOWN GALLERY  
32 East 51st Street  
NEW YORK CITY NY USA

Attention: Mrs Edith HALPERT

Dear Mrs HALPERT,

We have the pleasure of sending you, enclosed copy of letter mailed to day to W.R.KEATING & C°, which we hope is self explanatory.

All necessary arrangements have been taken on our part so that this shipment will not miss the boat on which we intend to load the crate containing Mr RATTNER's paintings.

We assume that Mr C.MUSICO upon receipt of our letter, will immediately get in touch with you for the arrangements to be taken, so that the paintings can be delivered in time for the exhibition.

Hoping that all will be going satisfactorily we remain, dear Mrs HALPERT,

Enclosure: Copy of letter to  
Mr C.MUSICO

Faithfully yours:  
BERTHIER & C°  
By: M.ALEXIS



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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 10, 1964

Mr. Marc Antles  
61 Morton Street  
New York, New York 10014

Dear Mr. Antles:

Thank you for your letter and for letting us see your  
resume.

I am sorry to tell you that we have no personnel open-  
ing at the present time and our future plans make it  
most unlikely that we will be adding to the staff.

May I wish you the very best of good luck in finding a  
gallery where you can get the experience you are seek-  
ing.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 6, 1964

Dear Mr. Marin:

Here is the information which you requested:

Abraham Rattner

APRIL SHOWERS

Oliver Baker Associates, Inc. 16-681

*MW*

Very truly yours,

*(Miss) M. Platoff*

(Miss) M. Platoff  
Secy to R.R. Neuberger



SENIOR VICE PRESIDENT

January 3, 1964

The Downtown Gallery  
32 East 51st Street  
New York, N.Y.

Gentlemen:

Richard Gelb, President of Clairol, has asked me to thank you for loaning your sculpture, AWAKENING, for the Mother and Child in Modern Art exhibition, which opened in November at the American Federation of Arts gallery in New York. Clairol is proud to sponsor this exhibiton, which, as you know, has no "commercialism" connected with it. Your work will be seen and appreciated by many thousands of people during the year-long national tour.

We are working with the publishing firm of Duell, Sloan and Pearce on an art book based on the exhibition to be published in 1964. The book is planned to include, in color and black and white, photographs of each of the items in the AFA show. The book will include an introduction by A. Hayett Mayer, Curator of Prints of the Metropolitan Museum of Art, and articles by other authorities.

May we request permission to include a photograph of AWAKENING by William Zorach in this publication.

Full credits to you will be carried in the book, and when books are ready, a complimentary copy will go to you. We thank you in advance for granting formal permission in connection with what we hope will be an important book.

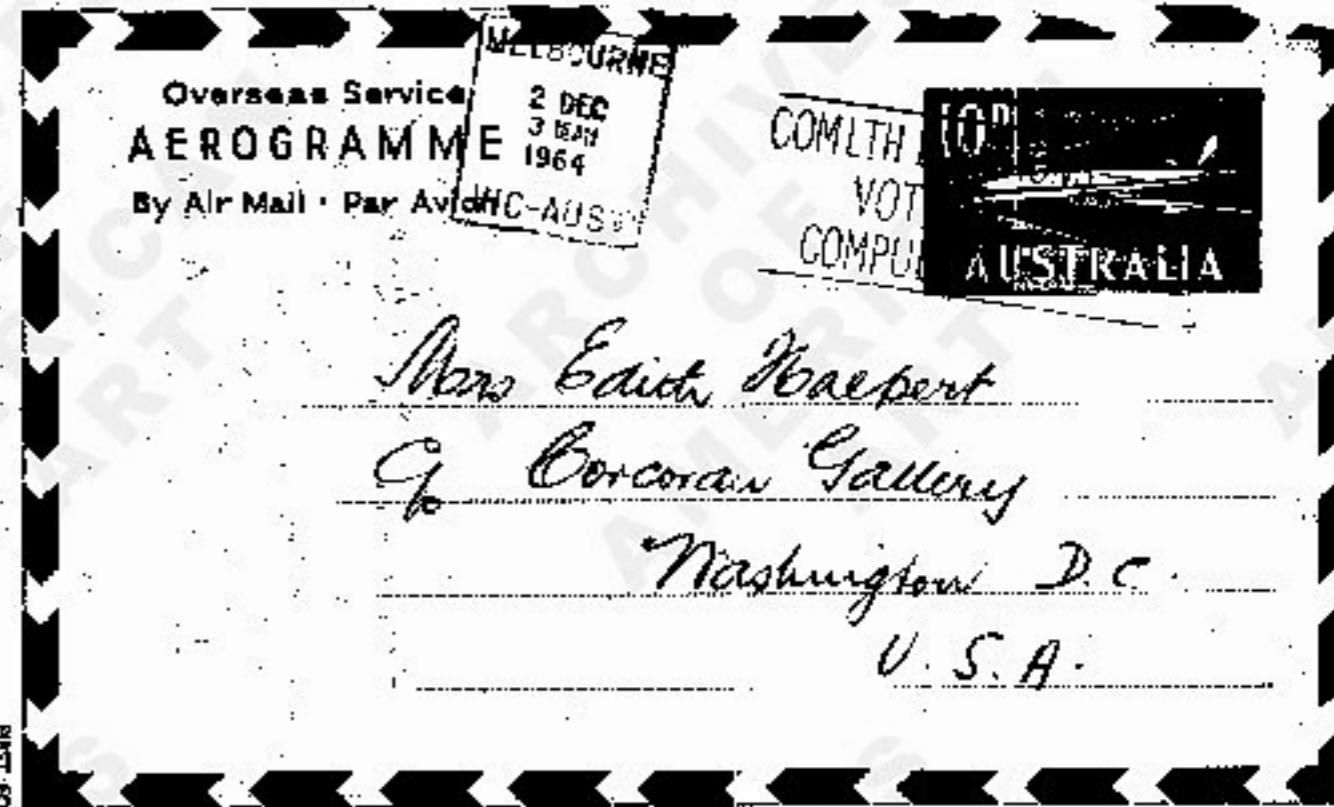
Sincerely yours,

*Richard Weiner*

Richard Weiner

RW/gd

FOLD FLAPS BEFORE MOISTENING ADHESIVE



FIRST FOLD HERE

SECOND FOLD HERE

SENDER'S NAME AND ADDRESS.

Mrs. O G. Meyer  
2 Gros St. Frank  
Victoria  
Australia

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ART DEALERS ASSOCIATION OF AMERICA, INC.

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AND COUNSEL

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CABLE ADDRESS  
"ARTDEALAS, NEWYORK"

January 2, 1964

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York, New York

Dear Edith:

Ever since my recent telephone talk with you, about the complaints from donors, I have been including with every appraisal that goes out a notice in the attached form. I hope that this will solve some of your problems.

With best regards and all good wishes for the New Year,  
I am,

Sincerely,

Ralph F. Colin  
Administrative Vice President

RFC:ji A735  
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both seller and purchaser involved. If it cannot be established after a reasonable search whether an entity or purchaser is living, it can be presumed that the information may be published 50 years after the date of sale.

January 10, 1964

Dr. L.J.F. Wijenbeek, Director  
Gemeentemuseum's Gravenhage  
Postbus 72  
The Hague, Holland

Dear Dr. Wijenbeek:

I am sorry that there has been some confusion which I seem to be inadvertently responsible. I am referring to a letter I have just received from Henri Dorra together with a copy of his letter to you confirming a telephone conversation mentioned in his first paragraph.

Shortly after your visit and decision to have a Dove exhibition at the Gemeentemuseum, I wrote to Frederick S. Wight, Director of the Art Galleries at UCLA, who has been working on a large Davis exhibition to be held at his galleries and possibly two other museums in America. We were eager to have this exhibition sent abroad but since we have no fund for packing and transportation to Europe, final arrangements had not been made with the Tate Gallery. However, in my delight that Dove would be seen in Holland for the first time with a complete retrospective, I mentioned this to Wight who had organized an excellent Dove exhibition a few years ago and suggested that some arrangement could be made to send this on to London subsequently and perhaps later work out something in relation to Davis. Obviously, Mr. Wight assumed that this was a fait accompli and wrote to Henri Dorra who was then in Paris. And so we have an excellent case of utter confusion for which, again, I have to assume the responsibility although I feel that I am an innocent person nevertheless. Perhaps it was all a case of wishful thinking on the part of three poor Americans.

In any event, I felt that I should write to you about this in explanation of what might have appeared rather a surprise call to you. Meanwhile, I am waiting for word from Mr. Beeren to go over the Arthur Dove material and make the selection for the show that you had suggested and of course would be delighted if this turned out to be the double decker Dove and Davis.

It was a great pleasure to see you in New York and I remember the evening with the greatest of pleasure.

Many thanks for your card and your charming note.

I look forward to hearing from you shortly. My very best wishes for a happy new year to you.

Sincerely yours,

EGB/tm

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associations are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
inhabitant is living, it can be assumed that the information  
may be published 60 years after the date of sale.

activities continued:

Mar. 4, Athens Art Association night meeting (95)

Mar. 22, Orientation reception for new students 7:30 to 9:30 P.M. (200)  
(sponsored by Registrar's Office)

Apr. 1, Athens Art Association meeting (30)

Apr. 10, Athens Girl Scout troupe (25)

Apr. 10, Gainesville High School students (45)

Apr. 11, Athens Junior High School group (45)

Apr. 14, Ilw, Ga., 5th and 6th grades (35)

May 7, Reception for opening Athens Junior Hi and Senior Hi art exhibits (75)

May 8, Annual Conference of Journalism School, High School Editors (125)

May 9, Campfire Girls from Tuscan, Georgia (25)

May 10, Annual Education Industry Conference sponsored by Journalism (150)

May 31, Sunday reception for opening of Reynolds exhibition (200)

June 1, 9 p.m. Athens Art Association reception for opening exhibit (40)

June 6, Open house all day for Alumni and Commencement visitors (150)

The museum is used by different schools and colleges in the University for various types of meetings, conferences, and programs. The Journalism School, the Art Department, the Music Department, Home Economics Department, Foreign Language Department, and various other departments bring classes in to study and benefit from the different exhibitions. Some civic organizations hold program meetings and conferences in the museum frequently during the year, as well as teas and receptions. The University House Directors usually hold one meeting a year in the museum, with program speaker. The English Department sends students in to write a paper on the exhibitions to hand in for class. Large groups and small ones from the Georgia Center for Continuing Education, The Athens Chamber of Commerce has the museum listed as an important and interesting place for visitors to Athens to visit.

January 10, 1964

Mr. Edward B. Henning  
Curator of Contemporary Art  
The Cleveland Museum of Art  
11150 East Boulevard  
Cleveland, Ohio 44106

Dear Mr. Henning:

We are very pleased indeed that both you and Mr. Sherman Lee have decided to acquire the Stuart Davis painting entitled MURAL - LOBBY WALL. When I talked to the artist about it, he too was pleased as he considers this one of his major paintings and had hoped that it would be housed in a major museum like that at Cleveland. Enclosed please find a receipted invoice. The form you sent us was filled out and mailed to you a day or so ago. Also, under separate cover, I am mailing a catalogue which was published in 1957, three years before LOBBY WALL was painted, but I'm sure it will provide a good deal of pertinent data for your records. In addition, biographical notes in which some additions appear are also enclosed. In the latter, the bibliography lists publications which appeared subsequent to the catalogue in the event that you want to add such publications to your library.

In closing, I want to say that, in the event that any later examples of Davis's work appear, I will communicate with you. Unfortunately, as you know, while he has devoted all his time to his work, Davis is not among the very productive artists and more than 95% of his work has been permanently placed.

Sincerely yours,

EGH/tm

MUSEUM list CHANGES (cont'd):

✓ Mr. Charles Nagel Jr., Dir.  
City Art Museum  
Forest Park  
St. Louis, Missouri

to Mr. William Eisendrath Jr., Dir.  
City Art Museum  
Forest Park  
St. Louis, Mo.

✓ Mr. Jerry Bywaters, Dir.  
Dallas Art Museum  
Dallas, Texas

to

Mr. Merrill C. Rueppel, Dir.  
Dallas Museum of Fine Arts  
Dallas 26, Texas

and make new stencils as follows:

Mr. Jerry Bywaters  
Dallas Museum of Fine Arts  
Dallas 26, Texas

Mr. Charles Nagel Jr., Dir.  
National Portrait Gallery  
Washington, D. C.

Please ADD the following to our PUBLICITY list:

Jean Secon, Editor  
Manhattan East  
44 East 53rd Street  
New York, N. Y. 10022

Michael Benedikt  
315 West 98th St.  
New York, N. Y. 10025

Mr. Theodore H. Meeks Jr.  
Vice President, Public Relations  
Ford Motor Co., The American Road  
Dearborn, Michigan

Mrs. Stella Omohundro  
Research & Acquisition Press  
Service, Rm. 230, USIA  
1776 Pennsylvania Ave. N.W.  
Washington 25, D. C.

Mrs. Leah Gordon  
Time Magazine  
Time & Life Bldg.  
Rockefeller Center  
New York, N. Y. 10020

Celebrity Service Inc.  
140 West 57th St.  
New York, N. Y. 10019

Mrs. S. B. Kay  
37 Weybridge Lane  
Brookline, Mass.

Please ADD to our MUSEUM list:

Mrs. Adelyn Breeskin  
Nat'l Collection of Fine Arts  
Smithsonian Institution  
Washington, D. C.

Mr. David W. Scott  
Nat'l Collection of Fine Arts  
Smithsonian Institution  
Washington, D. C.

Mr. Gerald Samuels, Curator  
Bradford Junior College  
Bradford, Mass.

Mr. William A. Bostick, Sec'y  
Detroit Inst. of Fine Arts  
Detroit 2, Mich.

Mr. Jeffrey H. Loria  
The Vincent Price Collection  
360 West 31st St.  
New York, N. Y. 10001

Mr. John Pancoast, Dir.  
Portland Museum of Art  
111 High Street  
Portland, Maine

Mr. Paul Eeckhout, Conservateur  
Museum voor Schone Kunst  
Ghent, Belgium

Mr. J.W. Coffman  
Kansas City Public Library  
311 East 12th St.  
Kansas City 6, Mo.

Mrs. Joan Avnet  
188 Kings Point Rd.  
Great Neck, L.I., N.Y.

Mrs. G. Lee Runyon, P.R. Dir.  
The St. Paul Art Center  
30 East 10th St.  
St. Paul, Minn.

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Y07-555-1717

202-337-1554

3234 N Street, NW Washington DC 20007  
Sunday.

5-944

Dear Edith,

Madigan returned home Friday night  
and relayed the information that you  
are feeling not so good these days and  
that a session in some hospital is  
indicated. This is my unhappy news  
and I hope that the problem, what-  
ever it is, can be taken care of in  
short order. Meantime, I thought  
that you would be cheered by the  
news that Williams and I have come  
to a definite understanding about my  
commitments to the Corcoran during  
the coming year. My only responsibility  
will be for the Morris exhibition which  
can be handled in New York just as  
well anyway. I have definitely put  
the English to the idea we had that I  
would have to show up in D.C. at regular  
intervals. Will discuss this when I see  
you. I will be in N.Y. next Saturday.  
Expect to see you romping about as usual.

As ever, Don.

# ESTHER BEAR GALLERY

1125 High Road - Santa Barbara, California

14th January 1964

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith,

I am enclosing a duplicate invoice for the last three Dole collages shipped to you recently. The title and price on the label on the back of each picture is correct. I hope you like the new pictures.

The last letter from Bill Dole in Rome tells me he is having his show at the Springer Gallery in Berlin in February. He also sent me two new collages of his new Roman series. They are beautiful -- very antique looking. Now I am trying to make up Bill's schedule for this year and into the beginning of 1965. He will have a large Retrospective show at the University Gallery here in March of 1965.

With all my best wishes for the New Year -- and the new Gallery.

Warmest greetings,

Esther

Telephone 969-0685

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January 2, 1964

Sir John Rothenstein  
Director, The Tate Gallery  
Milbank, S.W. 1  
London, England

Dear Sir John:

This is to confirm our telephone conversation of a few days ago. I am delighted that you should be interested in pursuing the possibility of displaying the Stuart Davis exhibition at the Tate. Mr. Wijsenbaek of The Hague is very much interested, and although I have not approached any of the Paris museum directors, the American Embassy will do so. I have no doubt that they will succeed as they have an excellent record of arranging exhibitions of American art in Paris.

I am sorry I did not have the opportunity of seeing you during my recent trip.

Yours sincerely,

Henri Dorra  
Associate Director  
UCLA Art Galleries

HD:rb



Stein Galleries of American Paintings, Valparaiso University, Valparaiso, Indiana

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January 4, 1963

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert:

The photographs of the Marin paintings finally arrived today. As far as I can tell, the oils seem to be the stronger of the paintings. I would like to see some more watercolors therefore... if possible from the period of the '20s. Are the following still available?

DEER ISLE, MAINE, FANTASY, 1919, 18 $\frac{1}{2}$  x 15 $\frac{1}{2}$ , wc

MAINE, 1921, 19 $\frac{1}{2}$  x 16 3/8, wc

BAR HARBOR, MAINE, 1924, 18 $\frac{1}{2}$  x 22 $\frac{1}{2}$ , wc

WHITE MOUNTAIN COUNTRY \* #34, FRANCONIA RANGE, MOUNTAIN AND FIR TREES  
1927, 16 5/8 x 22, wc

NEAR TAOS, NEW MEXICO #4, 1929, 14 x 20, wc

As things have developed, we can hang to advantage altogether 25 paintings from your gallery... 4 more than you listed. Since the time is short I will trust you to choose 4 more paintings along the lines indicated above.

We will need the paintings by February 1. I am writing to Budworth to pick-up, crate, and ship the paintings. Our insurance goes into effect as soon as Budworth picks up the paintings. We do not need to know the date of pick-up ahead of time. Our insurance will cover from the time of pick-up to the time of their return to you. I will ask Budworth to make arrangements with you for the best time of pick-up.

I regret very much that I could not come to New York to choose the paintings. We will rely on your good judgment to send us a representative selection of the best Marins available. Unless better paintings come to your attention before the time of pick-up, send us the 21 paintings listed (they very nicely describe the range of Marin's work) plus four more as requested above. We do hope that a purchase of one of the paintings can be made.

We look forward to receiving from you an indication that the paintings are being shipped, and are most grateful to you for sending them.

Sincerely,

Richard Brauer, Curator

# festival of the Bible in the Arts

TEMPLE EMANU-EL ■ 1500 SUNSET BLVD. ■ HOUSTON 5, TEXAS ■

January 10, 1964

Mrs. Edith G. Halpert  
Downtown Gallery  
32 E. 51st St.  
New York 22, N. Y.

Dear Mrs. Halpert:

I have yours of December 30 and am sorry I could not reply sooner. Somehow we failed to write you in the fall, and we did not hear from you. We've assembled a very lovely collection of Biblically inspired works of art, and will try to send you a catalog of the exhibit.

Meanwhile, I appreciate your having written again, and am only sorry that I did not get in touch with you in the fall for potential loans.

Sincerely yours,

Rabbi Robert I. Kahn

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[1964]

MRS. SYDNEY STEIN, JR.

1192 WESTMOOR ROAD, WINNETKA, ILLINOIS

Jewelry Galleries

Dear Mr. March

Just to say thank you. It  
is lovely & arrived in perfect  
condition just as we left  
for Christmas holiday.  
See no time to open until  
a week ago.

Many thanks,

Jeanette S. Stein

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## VI.

PUBLIC SERVICES:

Mr. A.H.Holbrook's talks to different schools, clubs, organizations  
etc. both in town and out of town,.....dates and approximately  
how many attended :

Nov. 14, 1963 Mr. Holbrook spoke to faculty and student body of Tift College in Forsyth, Georgia, (250)

Nov. 26. Spoke to Athens Womens Club in Athens, in the museum of "Religious Art" program (35).

December 25, Tour of museum and short talk on collection to the visiting  
Foreign students in Athens during Christmas Holidays. (75)

1964

January 10, Norton Gallery of Art, West Palm Beach, Florida, opened exhibition  
of 40 paintings from the Holbrook Collection loaned for display  
and Mr. Holbrook made the opening address. (275)

January 22, Moore Womens Club in Monroe, Georgia, art program (50)

January 26, Gainesville, Georgia attended as honor guest at the opening of  
new art museum in Gainesville, Ga. (150).

June 7th, Gainesville, Georgia, opening address of exhibition of pictures loaned  
from the Holbrook Collection for a month's display. (112)

REQUESTS FOR PHOTOGRAPHS OF PAINTINGS IN THE HOLBROOK COLLECTION  
FOR PUBLICATIONS OF VARIOUS KINDS:

To Corcoran Gallery of Art, Washington, D.C.

"Bridge at Old Lyme" by Childe Hassam, for exhibit in  
catalog of the artist's works

To Berry Hill Galleries, New York City, N.Y.

"Bridge at Old Lyme" by Childe Hassam, for exhibit  
Documentation concerning the artist.

To The Encyclopedia Americana, New York City, N.Y.

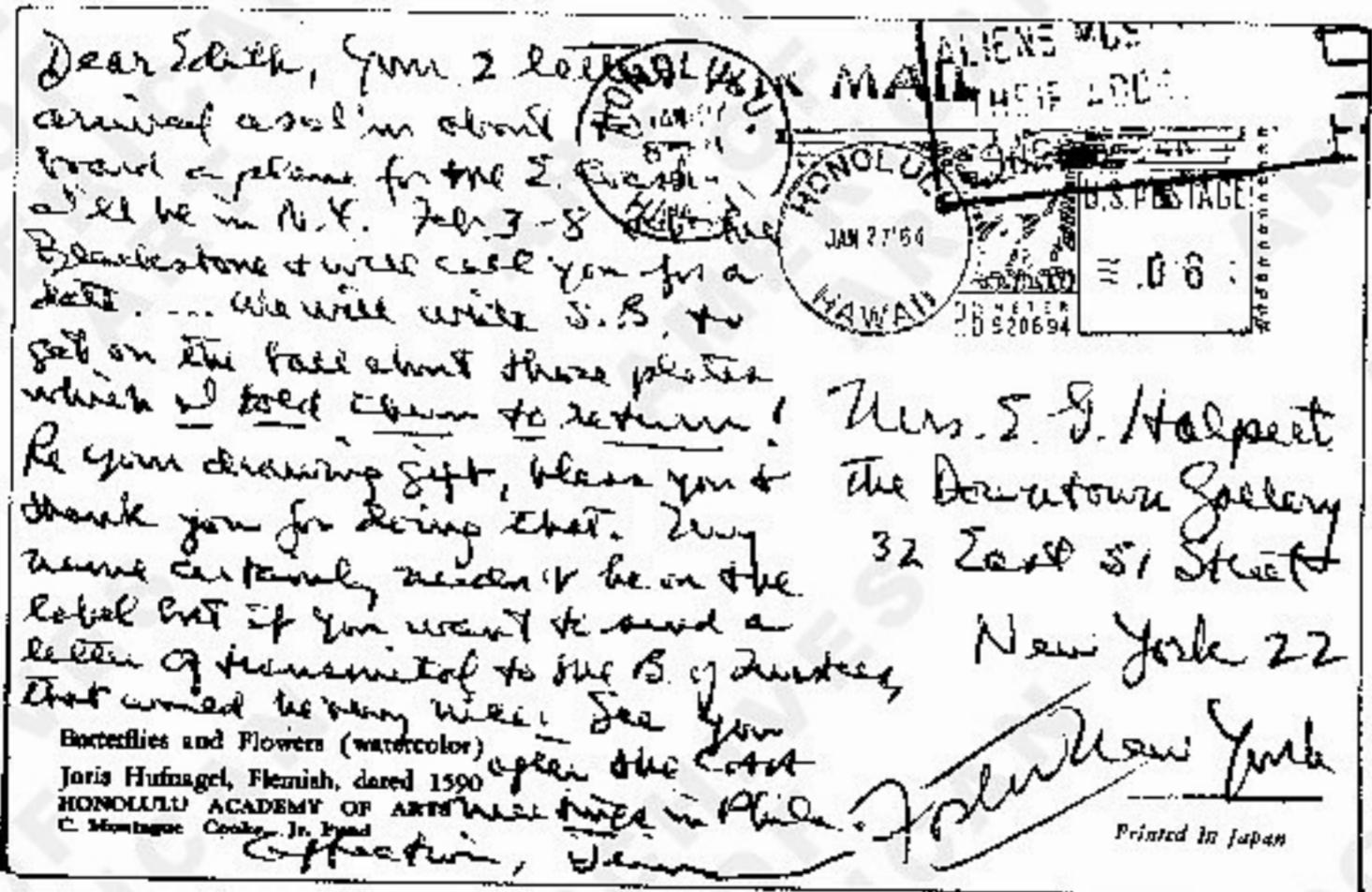
Request photographs of complete collection and complete set  
of photographs or any catalog of the collection,

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**CORRESPONDENCE**

**1964**

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(I am temporarily without a confidential  
secretary -)

WILLIAM H. LANE FOUNDATION

LEOMINSTER, MASSACHUSETTS

Telephone  
Keystone 48534-  
4-8351

1/10/64

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
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Dear Edith,

I have just received a letter from  
Mr. Keating of Internal Revenue in  
which he says he "cannot go along  
with the Appraisers Fair Market Values".  
He explains as follows - quote:

"Paintings were done some 20 years prior  
to purchase in 1959 at prices of \$900 - \$1200 -  
\$1300 and then suddenly two years later  
these paintings are worth \$2000 - \$2500  
and \$3000, an appreciation of 200 - 300%  
in value." He goes on to say that he  
would regard an appreciation in this  
short period of time of 50% to be more  
realistic.

The paintings under review are:

O'Keeffe In the Patio II yours inv. dated 9/16/65  
(Marin Deer Isle, Me.) } .. .. " 10/21/65  
" The Tree, new name } .. .. "

(over)

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January 11, 1964

*F*  
Mrs. Edward L. Watson  
Country Art Gallery  
Westbury, L.I., New York

Dear Mrs. Watson:

I am pleased that you had an opportunity to discuss the exhibition with the Zorachs and that an agreement was made to hold the exhibition next October.

When you are next in town, why don't you drop in so that we can discuss some of the details and specifically names for the committee. Since I have had no experience in assembling a sponsors list, I would like to discuss this with you and perhaps will get some ideas which will fit in with your plans.

Sincerely yours,

EGH/tm

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time would be much needed. In fact, the addition of galleries of primitive art from Africa, American Indian art, and Japanese Art would necessitate the addition of a full time staff member as it would require one versed in archeology and Asiatic art to properly show and explain such unusual items to visitors and students.

C-SUPPLIES AND EXPENSE:

An increase of a thousand or more dollars is needed in this budget to cover / costs of transportation, rental fees, and the many other everyday needs in running a museum. Traveling exhibitions have increased in cost, both fees and transportation (rental fees) and if we are to take advantage of selecting the best possible traveling exhibitions at the lowest cost, eliciting visitors interest, and increasing attendance, more money should be added to our supplies and expense budget.

D-TRAVEL:

It would be desirable to have funds available for travel to the various regional and national conferences during the year. It is important that the director be present at some of these meetings in order to know the other directors, and keep in touch with the activities and trends in other museums over the country. Even a definite allowance of \$500.00 would be an advantage.

E-CAPITAL OUTLAY:

Most of our equipment budget allowance goes for new frames and cases for new acquisitions to the permanent collection. Much more money is needed for this purpose. A liberal allowance should be made for repairs, cleaning, and general upkeep of art items and museum equipment in general. Many items of equipment are required in displays and the proper exhibition of art items.

The Beverly Hills Hotel

AND BUNGALOWS  
BEVERLY HILLS • CALIFORNIA

January 7, 1964

Dear Miss Halpert:

I am sorry that I was not able to answer your letter promptly,  
but I had to leave for California rather unexpectedly.

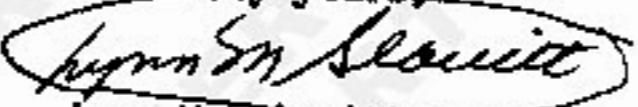
The committee and I are indeed grateful for your generosity. We  
feel very committed to the "cause" of Channel 13 and are very pleased to  
find our interest shared by you.

I think that perhaps the best thing to do would be for you to  
send us a list of the things for sale and those for exhibit. I will call  
you in mid-February to set up an appointment at your convenience to discuss  
the arrangements for getting the things to our show. If this is not  
convenient for you, please let me know.

I would appreciate it if you would put the approximate value of  
each sculpture and watercolor on the list so that we may proceed with  
our arrangements for insurance.

Again, thank you so much for your kindness.

Sincerely yours,

  
Lynn M. Slavitt  
(Mrs. David R. Slavitt)

22 Oakwood Avenue  
White Plains, N.Y.

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Jan. 2, 1964

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert:

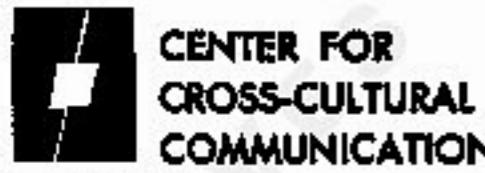
I was disappointed about the Shahn print of the Blind Botanist, particularly since I had not envisioned the possibility of the edition's being exhausted. When you wrote on Dec. 6 you said that you had "a few on hand at the present time," and I phoned immediately upon receipt of your letter to confirm the order. However, there seems to be no answer to this at the moment, and unless there is some real chance of your getting your hands on a print in good condition in the near future, I should appreciate your returning my check.

If you have photographs or a brochure showing some of Mr. Shahn's other prints in this general price range, I would be interested in seeing them, but I would hesitate to buy one for a collecting friend until he had had a chance to express an opinion.

Sincerely,

*Mildred Spencer*

(Miss) Mildred Spencer  
214 Highland Ave.  
Buffalo, N.Y., 14222



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Louis G. Cowan  
William Harlan Hale  
Gore Hambridge  
Don Lacy  
Robert Lees  
William Rodenstock  
Mike Wallace  
Peter von Zehn

—  
Warren M. Robbins  
Director  
Stacy B. Lloyd III  
Administrative Officer

January 12, 1964

Dear Edith:

I plan to make my oft postponed five day visit to New York toward the end of this week and hope that it will be possible to see you while I am there. I will call you when I arrive on Friday.

Enclosed is an illustrative copy of a letter with which, now that tax-exempt status is almost at hand, we will be soliciting launching funds from 15 or 20 foundations. I thought that a shorter introductory statement would be more advisable than the more detailed 20 page rationale I had prepared previously.

Enclosed also is a copy of Frank Getlein's latest article in The New Republic which I think will interest you from several standpoints.

By separate cover, I am sending you also a copy of the Emancipation Proclamation issue of Ebony featuring Frederick Douglass on the cover. Note, incidentally, the page 131 article on Negro artists, including Jacob Lawrence.

The climate in Washington, now that we have accepted the reality of the President's tragic death, is rather promising. The manner in which Mr. Johnson is saying and doing all the right things is so very corny that it is completely believable. Particularly encouraging is the strong hand he is taking with Congress. Seeking a new slogan in the vein of the "New Deal" and "Fair Deal", someone has suggested that his administration be called the "I Deal" or, better yet, "Ideal".

With very best wishes.

Sincerely,

*Warren*

Warren M. Robbins

Mrs. Edith Gregor Halpert,  
Director,  
The Downtown Gallery,  
32 East 51 Street,  
New York 22, New York.

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held on Sunday Afternoon, and invitations issued on printed cards to museum patrons, friends, faculty and students. The owner of the collection was on hand for the opening and not only spoke to the large audience about the very notable art life of Isabel Whitney, deceased, but led the visitors around the gallery, while he told entertainingly the background of each painting.

This was followed in March by a similar reception for George Henderson (Missionary to Cameroons Tribe in West Africa) in a unique display of his own paintings of African scenes and choice selections from his big collection of Cameroons and African primitive art.

The April show of historical items, photographs and watercolor paintings of old Athens, Georgia, drew a large and interested group. Many of the photographs brought back memories to older citizens and took them back to another generation or so. It was also educational to the younger visitors to know how Athens looked in the early 1900s and late 1800s.

During the Spring, through the courtesy of Lamar Dodd, a fine addition to the museum's collection was presented to the University of Georgia by Richard J. Reynolds, of 21 pictures. The majority of prints were large Audubons and the most important of the gifts was an oil painting by Gilbert Stuart, "Portrait of George Washington". Stuart was an American artist of the early Revolutionary period. Also of importance was the oil painting by Jean Dufy, a well known French artist. Seven other oil paintings were included, five by Bishop, one each by Gaty and Ayling.

A Sunday afternoon reception was held to honor this outstanding gift, and a large number of invited guests attended this opening, enjoying the refreshments along with the interesting exhibition.

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19 Oakland Street  
Lexington 73, Mass.  
January 1, 1964

The Downtown Gallery  
New York, N. Y.

Gentlemen:

Within the past few days I have had the pleasure of  
seeing William Zorach's Reclining Cat exhibited at the  
Boston Museum of Fine Arts. Could you advise me whether  
it is for sale, and if so the price.

Sincerely,

John H. Walters Jr.  
John H. Walters Jr.

JH

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
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exhibition schedule continued:

May 31, Grand opening of the Reynolds Collection (gift) Sunday 3-5 p.m.  
which will remain on display for the month of June.

July 1-30: Paintings and drawings by Mr. and Mrs. Harry Greaves, (Maine)

July 1-Aug. 30: Japanese, Oriental artifacts loaned and arranged by Col.  
and Mrs. Sewall Crosby and Mr. and Mrs. Verner Chaffin,

Four crowded permanent exhibitions: Kress Study Collection, Paintings on  
loan from the Metropolitan Museum of Art, New York City, and selections  
from the Holbrook Collection (Georgia Museum of Art's Permanent Collection).

HOLBROOK COLLECTION TRAVELING LOANS DURING 1963-64 TO OTHER  
SCHOOLS, COLLEGES AND ORGANIZATIONS:

TO TIPT COLLEGE, FORSYTH, GEORGIA.....21 pictures (Early American)

ALBANY, GEORGIA, SOUTHWEST GEORGIA ART ASSOCIATION.....27 paintings

NORTON GALLERY OF ART, WEST PALM BEACH, FLORIDA.....30 paintings

UNIVERSITY OF ARIZONA, TUSON, ARIZONA....Winslow Homer painting

BOWDITCH COLLEGE MUSEUM OF ART, BRUNSWICK, MAINE....Winslow Homer painting

TO AMERICAN FEDERATION OF ARTS, N.Y.C. ....painting by Arthur B. Davies  
for display of several months... (Castles in Spain).

HALMARK CARDS, INC., KANSAS CITY, MO. .....21 Japanese prints

GAINESVILLE ART ASSOCIATION, GAINESVILLE, GEORGIA....30 paintings (Early Amer-  
ican paintings)

The Georgia Center for Continuing Education has borrowed paintings from  
the museum's permanent collection at different times to be used on their  
Channel 6 T.V. programs. The Kress Study Collection was used for their  
special Christmas program of Religious art paintings.

[1964?]

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
architect is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Due to our physical set up, your painting must be no larger than six feet by six feet, including the frame. We will also need from you a good 8 x 10 glossy photograph of you and an 8 x 10 glossy of your work, plus a biographical sketch to be included in the catalogue.

Collectors Gallery is a new altruistic organization established under a grant from the directors of Gulf American Land Corporation of Miami and Baltimore.

It is our sincere wish that you, through your reputation and participation will help us to make this exhibition of such significance that it will become a great national show conducted each year.

Will you be kind enough to tell Mr. Ferris of our organization if you plan to participate. Please telephone him collect at Area Code 305, 756-2868 in Miami as soon as possible with your decision.

Sincerely yours,

*L. Rosen*

Leonard Rosen *L.*  
Chairman of the Board of Trustees

Collectors Gallery

IR/TP/tm

MRS. CLINTON H. GATES  
5728 WARD PARKWAY  
KANSAS CITY 19, MISSOURI

Is a budget of \$50.00 a  
month a realistic one?

I know, I realize that would  
depend on how much of a  
collection one wanted to  
devote, and over what period  
of time. However, I was  
impressed by the one of the  
Milton Kramers as quoted  
in the article.

Would it be possible  
for you to advise me in

GIFTS CONTINUED: GIFT OF :  
GIFT OF MRS. VINTON LIDDELL PICKENS:

"Jungle Saw mill" by Vinton Liddell Pickens, oil painting  
PATRONS FUND, PURCHASES:

"The Smokers" by Max Liebermann, etching  
 "The Resurrection of Lazarus" by Benedetto Castiglione(Genovese) etching

"The Lady Centaur" by Aldergraver, engraving

"Portrait, Prince of Asturias" by Bonnard, color engraving

"Spanning Scene" by Visscher, after Peter Quast, engraving

"The Flutist" by Caryn Boll after David Teniers, engraving

"Conversation" David Teniers, engraving

"Portrait of Whistler" Guérard, engraving

"Little Boy" by Bonnard, drawing

"Portrait of Phillip II" by Jean Morin, engraving

"The Dying Scipio being Aided by His Son" Bonasone, engraving

"The Smith's Yard" by Whistler, lithograph

"Savory Pigeons" by Whistler, lithograph

"Alderney Street" by Whistler, etching

"Duet from Trojans of BERLIOZ" by Fantin Latour, lithograph

"The Old Lady with Candle" engraving by Rubens

"LeMarechal Francais" by Gericault, lithograph

"Portrait of Inigo Jones" by Van Dyck, engraving

ADDITIONS TO THE COLLECTION THROUGH COURTESY OF MR. ALTON HOSCH

(Moved from Law School of the University of Georgia when Dean Hosch re-tired in June, 1964).

"St. George and the Dragon" by unknown German artist, stained glass window

"Homer" bronze bust by unknown sculptor(Originally a gift to the University of Georgia by George Foster Peabody.)

GIFT OF DEPARTMENT OF ART

"Gossips" by Harriett Matthews, welded steel sculpture (15" high ).

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may be published 60 years after the date of sale.

JOSEPH A. D'AMELIO  
ARCHITECT  
440 WEST END AVE.  
NEW YORK 24, N. Y.  
LYONUM 5-7858

January 3, 1964

Miss Tracy Miller  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Miss Miller:

Thank you for your prompt reply of my letter requesting rights to reproduce  
Charles Sheeler's, "Windows".

The only additional information is that it was published in a book called, "Pictures  
to Live With" written by Bryan Holme for The Viking Press (A Studio Book) New York, 1959.  
Under the full page reproduction on page 123 of this book is written, ("Windows" by  
Charles Sheeler, Downtown Gallery). Enclosed is a very rough sketch. It essentially  
consists of a slight abstraction of skyscrapers showing only their forms and their  
windows.

In the same book, by the way they credit you with granting rights for Charles  
Sheeler's, "City Interior". In another book I notice this same painting is credited to  
the Worcester Art Museum. Could it be therefore that you once had many of these works  
for a special Sheeler show and they were all on loan from elsewhere? Or is there an-  
other Downtown Gallery?

Thank you once again for your help.

Very truly yours,

*Joseph D'Amelio*

Joseph A. D'Amelio

JAD:ld  
Enc.

not to publishing information regarding sales transactions,  
unless both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 8, 1961

Mr. Tracy Miller  
Downtown Galleries  
32 East 51 Street  
New York, New York

Dear Mr. Miller:

Enclosed please find our check for \$70.00 for the Ben Shahn serigraph we discussed in our previous correspondence. (I just now noticed, in checking the address, that the correct name of the gallery is The Downtown Gallery, and not Downtown Galleries, as it's written on the check. I hope this will not make it void. If it should, please just return it and I'll be more careful next time!)

It is my understanding that this amount will cover the cost of the picture, and that the remainder of the charge is to be paid by us here, C.O.D. We are eagerly awaiting its arrival, and appreciate your courtesy in holding it for us.

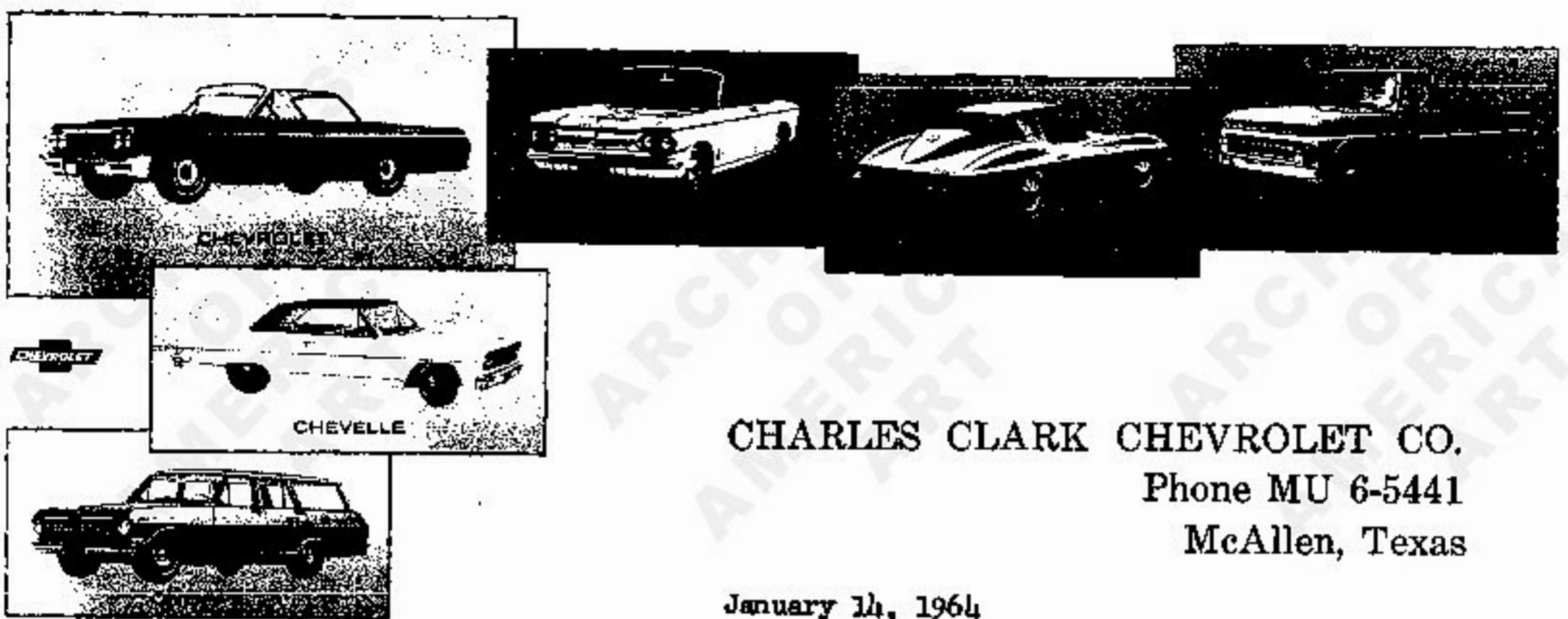
At this point in our lives, we are not the big time art buyers we might wish to be, but you could bring our fantasies down to earth considerably if you would simply let us know the price range of Shahn's paintings! We've been very curious about this for some time and as with many things, by the time one is through imagining, they seem hopelessly out of reach. So we would appreciate some idea of the range, for future reference, if it is not too much trouble.

Thank you again for your help.

Sincerely,

*Sheila Spelman*  
Sheila Spelman

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CHARLES CLARK CHEVROLET CO.  
Phone MU 6-5441  
McAllen, Texas

January 14, 1964

Miss Edith Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Miss Halpert:

For some time Mrs. Clark and I have been enamored  
of the work of Georgia O'Keeffe. We understand that yours  
is the only Gallery representing her.

Would you please send me information concerning the  
price range that her work falls in and paintings currently  
on display for sale at your Gallery.

Very truly yours,

*Charles D. Clark*  
Charles D. Clark Pres.

CDC:na

COUNT ON CHEVROLET TO BUILD THE ONE YOU WANT

THE BALTIMORE MUSEUM OF ART

WTMAN PARK BALTIMORE MARYLAND 21218 Telephone 589-1735

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10 January 1964

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York 10022

Dear Mrs. Halpert:

I am profoundly grateful for all your help with our great enterprise. As for the inclusion of a Halpert painting I would like to look through your photograph files on my next trip to New York. The Whitney has been so extraordinarily generous to us that I simply could not ask for an additional work, but I am sure we will find a fine example either from another museum or your own collection.

All good wishes to you for 1964 and kindest regards

3

Gratefully yours,

*Gertrude Rosenthal*

Gertrude Rosenthal  
Chief Curator

GR/nh

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January 6, 1968

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

Thank you very much for your kind letter of December 23.  
I suppose we have all survived the rigors of the holidays  
and can settle down to serious business again.

The Marin watercolor arrived safely, and we are delighted  
by it. It is, indeed, a beautiful and exciting work. Am  
I right in relating it to some of the very juicy oils Marin  
did in the late 30's of the agitated, turbulent sea?

Thank you for your information on the appraisal problem.  
I can well imagine that it is a difficult thing all around.  
We shall certainly keep our eyes open for developments in  
this particular department. Meanwhile I shall write you  
as soon as the meeting, accepting this work formally, has  
been held.

With best regards and wishes for a Happy New Year and much  
success in your new venture,

sincerely yours,

Head of the Museum

GV:mc

Gudmund Viget, Head of the Museum

ATLANTA ART ASSOCIATION • 1280 Peachtree Street, N.E. • Atlanta 9, Georgia



# ARCHIVIO STORICO D'ARTE CONTEMPORANEA DELLA BIENNALE

VENEZIA  
CA' GIUSTINIANI

Venice, January 1964

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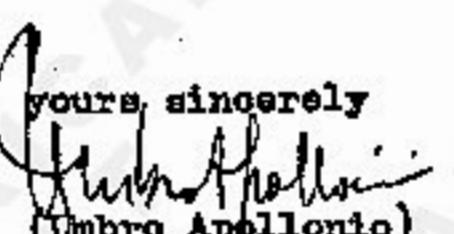
Dear Sirs,

We wish to express our deep thanks to all those Museums, Organisations, Galleries, Associations and people who have continued, also during this past year, to send us their publications, catalogues, monographies, booklets, etc., and all the information concerning their artistic and cultural activity.

This material is of exceptional interest in keeping the informational section of our Institute up to date. It is only through the regular collaboration of all public and private bodies that promote events for the diffusion of modern art and culture that our Institute can adequately fulfill the purposes for which it has been created, and increase its widely known prestige.

We have no doubt that all the Institutions that have so far given us their assistance will maintain it in future, and we invite those that have not done so up to now, to join in this work of cooperation. The importance of this work cannot escape the attention of anybody.

We feel sure we can count on your cooperation and with our best thanks, we are

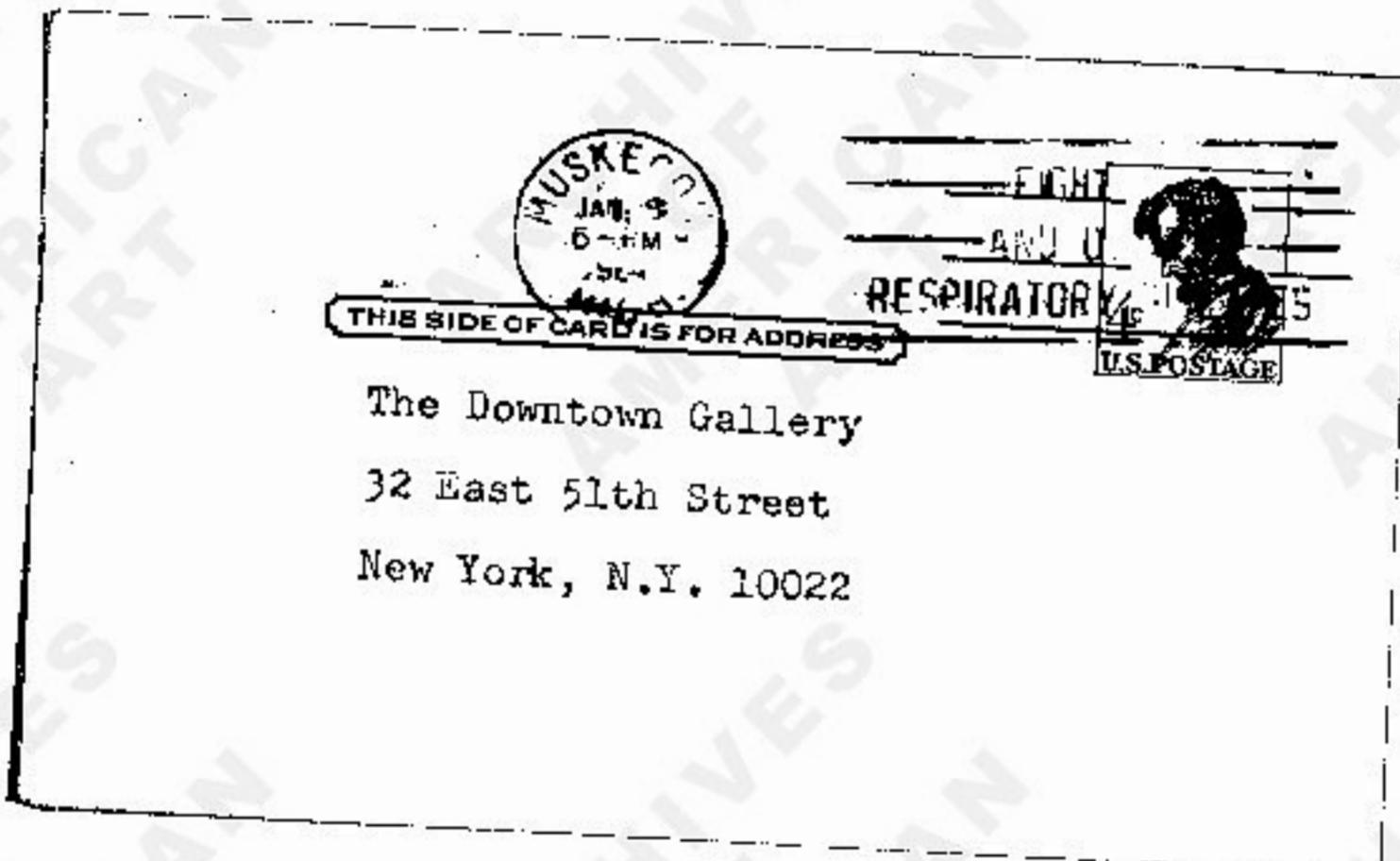
yours sincerely  
  
(Umberto Apollonio)  
The Curator

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GEORGIA MUSEUM  
OF ART

ANNUAL REPORT FOR THE YEAR 1963 -- 1964

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The Downtown Gallery  
32 East 51st Street  
New York, N.Y. 10022

January 3, 1964

Mrs. Katharine Kuh  
30 East 68th Street  
New York, New York 10021

Dear Katharine:

As you can well imagine, the holiday season messed us up thoroughly in connection with the photographs (etc.) and I am now enclosing what we actually have on hand, with promises from two photographers to deliver the others by the middle of next week.

You will note that I have added several which I thought were especially interesting. They are:

- P ~~PRAYER ON PARK AVENUE 1942 by Marsden Hartley~~
- A ~~NEW YORK MURAL 1932 by Stuart Davis~~ *first*
- R ~~GAS HOUSE DISTRICT 1932 by Niles Spencer~~
- P ~~YEAR AVENUE A 1933 by Niles Spencer~~  
~~Second Ave - Winter~~

Three of these are at this gallery in New York and all are of New York.

I am also including the following which you requested:

- P Davis COMBINATION CONCRETE #2
- P Demuth PURPLE PUP #1
- P Dove THE CRITIC
- P Karfiol NEW YEAR'S EVE AT WEBSTER HALL
- P Marin Retired to Brooklyn Bridge, N.Y. ad 1928 (below)
- P Marin MOVEMENT - NASSAU STREET #2
- P St. Movement, NYC *incorrect*
- P Shahn EAST 12TH STREET
- P Weber RUSSIAN BALLET

\*Demuth lived in New York for long stretches of time intermittently. Please see page 12 (last two lines) of the Demuth catalogue published by The Museum of Modern Art in 1950 in connection with his one-man exhibition held at the museum. Many of his cafe scenes and certainly PURPLE PUP were painted in New York.

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THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE  
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND  
SHERMAN E. LEE, DIRECTOR TELEPHONE: GARFIELD 1-7340

January 2, 1964

Miss Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

We have been living with the Stuart Davis for some time now and both Sherman Lee and I are very pleased with it. I am, therefore, having a check sent to you as soon as possible. My understanding is that it should be in the amount of \$10,800. (\$12,000 less 10%).

I am very pleased that we have acquired this painting. I only hope that if one of the earlier kind, such as that owned by the Whitney or that by The Museum of Modern Art, should become available, you will let us know.

With kindest regards, I am

Sincerely yours,

*Edward B. Henning*  
Edward B. Henning  
Curator of Contemporary Art

ebh:aw

January 4, 1964

New York Police Department  
17th Precinct  
167 East 51st Street  
New York, New York 10022

Attention: Captain Healy

Dear Sir:

Please accept my thanks for the prompt attention in answer to my telephone call at about 9 a.m. on Friday, January 3rd. A few moments after the growl car stopped at the truck, the noise ceased and through the window I saw the truck disappear.

Such to my amazement, therefore, the same truck and the same ungodly noise occurred once again the following morning. I was awakened at 2 a.m. and waited until 3:30 when I dressed and went down to talk to the driver. I also made a note of the name - Sibastiano Rubbish and Carting Corporation, 268 West Street. The drive-in area is part of the Manufacturers Hanover Trust Company. I spoke to the driver, but he very rudely told me to mind my business and continued the noise. I then walked into the bank and spoke to the caretaker at the desk, who agreed that the noise was ghastly.

Since it is an office building with all the employees leaving the premises before 6 p.m., it seems logical that rubbish can be picked up between 7 and 10 p.m. when parking is permissible. In any event, it seems preposterous that any non-municipal organization has the privilege of disturbing the peace to this degree. The grinding noise is probably the most trying sound for human ears and I feel that there should be some ruling to stop this practice after a normal retiring hour.

Again, I am very grateful to you and the department for your very prompt response and hope that you can arrange to have this matter attended to permanently. I am sending a copy of this letter to the manager of the Manufacturers Hanover Bank who, I am sure, will agree with me that no business organization should assume the privilege of disturbing any neighborhood.

Sincerely yours,

UG/tm

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AFA

January 2, 1964

Mrs. Richard Black, Director  
Abby Aldrich Rockefeller Folk Art Collection  
Williamsburg, Virginia

Dear Mary:

I received your letter regarding the Jacob Maentel - Stettinius research and wonder whether an catalogue of this material was published at the time or whether you have some visual records for me to play with and check against the previous sales I made, etc. I would be most grateful. The receipt which you enclosed will be returned as soon as I see the hand-painted picture delivered to us.

Have you had an opportunity to go over the paintings and sculpture which was sent to you on approval November 12th? There is no great hurry, but I am just curious. With the new year, I am checking through my files as a routine project.

I hope you have had a grand holiday and wish you a happy new year.

Sincerely yours,

EGH/tm

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The average number of visitors from July 1, 1963 to June 1, 1964 was approximately 35 people per day. (Not including receptions, etc.)

The most outstanding and valuable gift of the year was the collection of prints and paintings presented by R.J.Reynolds. (See listing of gifts and additions.)

The twelve paintings loaned from the Metropolitan Museum of Art continue on display in the center gallery, and the Kress Study Collection is on permanent exhibition in the front gallery, main floor. All other galleries are changed in exhibits once a month. (See exhibition schedule). Careful selection of exhibitions is made in advance to secure the most interesting and educational, instructive and attractive displays to appeal to many different visitors of all ages and levels in shown in our museum during the year, from sources in various sections of the United States.

Major items of repair:

The old worn out furnace which has been seeping poisonous coal gas into the museum for a long time has now been replaced with a gas connection from the main library building to heat the museum during the winter months. We rejoice that no further damage will be done to the collection and staff members from that source.

Mr. Kinney's office has tried to adjust the air conditioning units and it is hoped that some measure of keeping the temperature under control will be established, both summer and winter.

The stained glass window from the Institute of Law & Government has been placed in the museum's stairwell, through the courtesy of the former Dean of the Law School, J.Alton Bosch.